

A N D
E S S A Y
U P O N
V o c a l M U S I C K,

WHEREIN is amply and clearly
demonstrated by RULE and EXAMPLE
whatever is necessary for the Attainment
to the true and perfect Knowledge of that
Science.

Set forth by way of DIALOGUE,

AND intended for the Use and Benefit of
altrue Lovers of divine M U S I C K.

By DANIEL ROBINSON,
Philomusic.

Te, Magne rerum conditor, & tuas
sonabo Laudes, factaque posteris
Miranda prodam, dum recurret
per calidos mihi Sanguis artus.

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To the Worshipful
JOHN THROCKMORTON, Esq;
of Warrington, in the County of Bucks.

S I R,

THE Perfection of all Arts and Sciences are to be confirmed by Truth and Reason, and I think it cannot be deny'd that Musick is very naturally reconciled to both. The Proof of any Thing cannot but yield great Satisfaction, (as being the desir'd Haven of every studious and ingenious Man.) Musick has not only this, but what affords the greatest Pleasure that humane Heart can conceive on this side the Grave, and that not only to every Man in particular, who is a Lover of it, but to Society in general; for as Musick bears Concordance in it self, so it establishes the same, (by its sweet and admirable Harmony) in the Minds of all its Professors.

This Sir, has not been any more conspicuous in any then your self, whom I ne-

ver

The DEDICATION.

ver knew to decline any Opportunity of showing all Countenance, and Marks of Esteem to such Society, and that in a particular manner to me, at divers Times and Places, but most frequently at *Warrington*, where I always met with a hearty kind Reception.

To you Sir, therefore I make bold to dedicate this Work, which, since you are pleased to accept, I in Gratitude return you my thankful Acknowledgement for such your Kindness and Condescension to him who is and shall ever desire to continue Sir,

Your most humbly Devoted

and obliged Servant

DANIEL ROBINSON

The

THE PREFACE

THE PREFACE.

THE Divine Science of Musick, tho' it was never equally comprehended by mankind in general, whether of small or large Capacities, or of a meaner or more liberal Education; yet, for its admirable Beauty and Excellency, has at least in all Parts of Christendom, gain'd the frequent Study and Meditation of those whom Nature has blest with a distinguishing Ear, and a proper Genius to attain it; nor has it through its sweet Entertainment been wanting to challenge the Love and Esteem of most other Men, who may not have these Qualifications to so great a Degree.

I shall not here take upon me to mention those many heroick and heavenborn Souls, who for many Ages, as well past as present, have, both by Example and Encouragement highly illustrated this Art, nor of its strange, nor to say, supernatural Effects it has wrought upon the Minds of such as truly love it; but shall betake myself by Annotations and Examples upon such Rules as have been, and are still extant, to render the Thing as easy as possibly I can.

What chiefly induced me to become publick in this Matter, was the Conversation I formerly had with those that were Learners, to whom I endeavoured to be helpful, where, observing what Points were generally most difficult and amusing to Minds not sufficiently or well grounded, I took the Pains to be the

THE PREFACE.

more plain and expository, that they might not learn by halves, which is my great Care and End of the following Work. Another Motive was from the Consideration of the great Lack of Opportunity in many Places of a fit Master, where divers would gladly be taught, to whom I hope this Book may prove serviceable, and for which purpose it is indeed chiefly design'd.

And whereas vocal Musick has been taught by divers Methods, this, or that, by some has been thought easy, and by others difficult; by some again, right, and by others wrong; I have laid these severally down, all of which appear to be practicable, and therefore the Learner is at his Liberty to make use of that he likes best.

As for the Examples, you will find them to be a Collection of Psalms, Hymns and Anthems, some of which are for two, but most for three Voices; in those which are two Voices, you will find (as generally it is) the Line of Words to pass under the Cantus for treble, and over the Bass; but in those which are for three Voices, the Line passes between the Cantus and Medius, and the Bass is next under the Medius; so that one Line of Words, suffices for the three several Parts, which Order I observed to make this Volume the more comprehensive. Amongst the Psalm Tunes there are all those which are usually perform'd in publick Congregations, which I thought should not be omitted, for the Sake of parish-Clerks; and the rest of the Psalms with the following Hymns and Anthems, are set to Musick, which is look'd upon to be excellent, both in regard of Air and Composition; all of which, with the Rules foregoing, I heartily design, as I sincerely intended, may yield full satisfaction to all Lovers and Learners of divine Musick, to whom I shall ever wish all Health and Prosperity.

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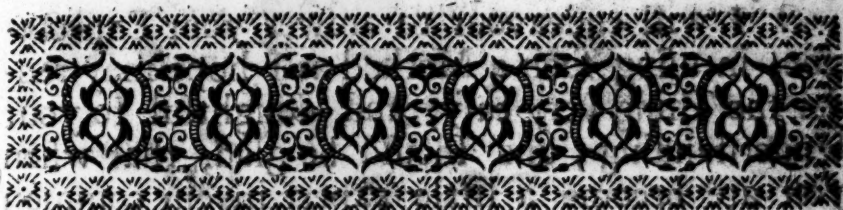
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ESSAYS UPON Vocal MUSIC.



Introduction.

S I R,



I am come, according to Ap-
pointment, to receive such Rules
as you shall think fit and neces-
sary to lay before me, for the
attaining to the Knowledge of
Vocal Musick, particularly
Psalm-singing; the great agreea-
bleness of it to my Temper and Genius, has fre-
quently

B

INTRODUCTION.

quently inclin'd me to learn, and thefore I would not by any Means slip this Opportunity.

B. I will endeavour to answer your Expectation, in using such a Method as I hope may render the Thing very easy, and delightful to your Understanding; and should be glad, that when you are become a little expert in our common Psalm-Tunes, you would make some farther Advancement, in exercising your Study, on some other Pieces of Divine Musick, as Hymns or Anthems, for your farther Delight and Improvement: Have you provided your self with a Book?

A. It is here.

B. The first Thing I shall offer you to learn, is the *Gamut*, preparatory whereunto, you are to understand Musick chiefly to consist of Tune and Time.

I will first speak of Time, it being properly essential to Musick, and necessarily requires from the Learner a distinguishing Ear, which renders it attainable, and a Genius, or natural Tendency thereunto, which makes it pleasing and agreeable.

A. I would gladly be satisfy'd whether I have any Share of these necessary Qualifications, least my Attempt should be in Vain.

B. First, as to an Ear, can you discern one Sound from another, or do you think you can Tone this or that Sound with your Voice, when it is given you?

A. I presume I can, for I have learn'd several Tunes by sometimes hearing of others, in which I take very much Delight, and have been told by some of reputed Judgment, that I sing pretty Tunably.

B. This,

B. This, in my Opinion, is a sufficient Proof that you have a competent Share of this helpful and necessary Qualification; and by your frequent profession of the great Love and Esteem you have for the Science, I am fully perswaded you must have as well a Genius as an Ear, which will sweeten your Pains with Pleasure, and your Diligence with Diversion, therefore I think I may safely go forward with the Matter in Hand.



C H A P. I.

Of the G A M U T.

ALL Tunes are naturally formed of seven Notes, of which five are whole Notes or Degrees of Sound from one another, the other two are but half Notes; of these you must know the proper Names and Places, and then learn to sing them gradually, rising and falling, which when you can once perform perfectly by Heart, you will be in a ready Way to accomplish the rest of your Work.

A. I never, 'till now, thought Musick so narrowly confin'd, for Singers are commonly heard to say, they can reach the Compass of fourteen or fifteen Notes, without feigning their Voices; and besides, all kind of Instruments contain a far greater compass of Notes than what you now speak of.

B. I do not at all wonder at this your Misapprehension, you being almost or wholly a Stranger to the Science; but I do not question that, after you are a little grounded, and have begun to sing in Parts, you will thereby receive clearer Proof of what I say, from the nature of the Thing it self, than you possibly can by any other Means; and you will find, after you have sung or sounded these seven Notes, that the next following making Eight, shall be the same with the first of those Seven; if you proceed to sound seven Notes farther, the next following again shall be the same with the first of those Seven, and with the first of the former Seven; and should you still continue sounding Notes, though to the utmost of what any Instrument can perform, or your own Imagination may lead, yet still all Eights shall be the same; which, though they neither are nor can be the same in reference to Heighth and Depth, yet are, in Effect, to the Ear, but as one Sound; for if from any Note or Sound given, you Tone a Third above it, and then from the same Note descend seven Notes below, then the highest and lowest of all these shall make a Tenth; descend still seven Notes lower, and then the highest and lowest shall make a Seventeenth; yet the Third, the Tenth, and the Seventeenth, shall make all one and the same Concordance; so will a Fifth, a Twelfth, and Nineteenth; so likewise in all other Distances, as in these, the Addition of Eights can make no Alteration.

A. How are these seven Notes to be distinguished?

B. By the first seven Letters of the Alphabet, A, B, C, D, E, F, and G; in ascending or going

ing higher, these Letters are plac'd forward; in descending or going lower, they are plac'd backward.

Of these seven Notes thus distinguish'd, and plac'd three times over, one above another, and so making up three Octaves, the Gamut for the Voice is form'd, which Compass of Notes lies within the common Compass of the several Degrees of humane Voices.

The lowest or deepest Part of these is us'd in singing the Bass, and is therefore proper to such Men as have a deep Voice fit for it.

The second or middle Octave, suits the Pitch of those Mens Voices, who sing a Tenor, which is a Part next in Degree above the Bass.

The highest Octave is much us'd in Contratenors, or Trebles, and therefore to be sung by Women or Children, and by some Men, though but few in Proportion, who have Voices of a Pitch fit for it, and then it is generally a very sweet entertaining Part.

In each of these Octaves, you are to observe some little Difference there is in the additional Syllables of some of the Notes, for Distinction sake.

The Notes of the deepest Octave are thus nam'd, *Gamut, Are, B mi, C fa ut, D sol re, E la mi, F fa ut*; those of the middle Octave thus, *G sol reut, A la mi re, B fa b mi, C sol fa ut, D la sol re, E la mi, F fa ut*; and those of the highest Octave thus, *G sol reut, A la mi re, B fa b mi, C sol fa, D la sol, E la, and F fa ut in Alt.*

But because these Names are improper for Singing, being compounded some of two, some of three, and some of four Syllables, they are better

B. I do not at all wonder at this your Misapprehension, you being almost or wholly a Stranger to the Science; but I do not question that, after you are a little grounded, and have begun to sing in Parts, you will thereby receive clearer Proof of what I say, from the nature of the Thing itself, than you possibly can by any other Means; and you will find, after you have sung or sounded these seven Notes, that the next following making Eight, shall be the same with the first of those Seven; if you proceed to sound seven Notes farther, the next following again shall be the same with the first of those Seven, and with the first of the former Seven; and should you still continue sounding Notes, though to the utmost of what any Instrument can perform, or your own Imagination may lead, yet still all Eights shall be the same; which, though they neither are nor can be the same in reference to Heighth and Depth, yet are, in Effect, to the Ear, but as one Sound; for if from any Note or Sound given, you Tone a Third above it, and then from the same Note descend seven Notes below, then the highest and lowest of all these shall make a Tenth; descend still seven Notes lower, and then the highest and lowest shall make a Seventeenth; yet the Third, the Tenth, and the Seventeenth, shall make all one and the same Concordance; so will a Fifth, a Twelfth, and Nineteenth; so likewise in all other Distances, as in these, the Addition of Eights can make no Alteration.

A. How are these seven Notes to be distinguished?

B. By the first seven Letters of the Alphabet, A, B, C, D, E, F, and G; in ascending or going

Of the GAMUT

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ing higher, these Letters are plac'd forward; in descending or going lower, they are plac'd backward.

Of these seven Notes thus distinguish'd, and plac'd three times over, one above another, and so making up three Octaves, the Gamut for the Voice is form'd, which Compass of Notes lies within the common Compass of the several Degrees of humane Voices.

The lowest or deepest Part of these is us'd in singing the Bass, and is therefore proper to such Men as have a deep Voice fit for it.

The second or middle Octave, suits the Pitch of those Mens Voices, who sing a Tenor, which is a Part next in Degree above the Bass.

The highest Octave is much us'd in Contra-Tenors, or Trebles, and therefore to be sung by Women or Children, and by some Men, though but few in Proportion, who have Voices of a Pitch fit for it, and then it is generally a very sweet entertaining Part.

In each of these Octaves, you are to observe some little Difference there is in the additional Syllables of some of the Notes, for Distinction sake.

The Notes of the deepest Octave are thus nam'd, *Gamut, A re, B mi, C fa ut, D sol re, E la mi, F fa ut*; those of the middle Octave thus, *G sol re ut, A la mi re, B fa b mi, C sol fa ut, D la sol re, E la mi, F fa ut*; and those of the highest Octave thus, *G sol re ut, A la mi re, B fa b mi, C sol fa, D la sol, E la, and F fa ut in Alt.*

But because these Names are improper for Singing, being compounded some of two, some of three, and some of four Syllables, they are better

better adapted to the Voice by being abbreviated or shorten'd to single Syllables, as follows; C and F are both call'd *fa*, D and G are both call'd *sol*, A and E are both call'd *la*, and B is called *mi*; these you are to name in Singing, which then by many is call'd *Solfaying*; but when you would speak of the just height or depth of any Note, in reference to its Place in the *Gamut*, you must, to be better understood, use the Name at large, as such a Note is in *Are*, or in *C solfaut*, or in *E la*; and if you would express your self in Terms common to all the Octaves, you need then only use the Letter; for Instance, in such a Tune the *mi* stands in *E*, or *C* is half a Note higher than *B*, &c.

A. Having received an Account of the Number, Names, and Quality of the Notes, I next desire to know their proper Places and Order.

B. The five Lines you see drawn Parallel to one another throughout your Book, together, with the Spaces betwixt 'em, are the proper Places for the Notes, and for their Order take the following Description.

Supposing the lowest Line of the Five to be the Place of *E*, the Space next above will be *F*, the Line next above, which I call the second Line, will be *G*, the Space above will be *A*, (for when you are risen up to *G*, you must always next begin with *A*) then the third Line will be *B*, the Space above *C*, the fourth Line *D*, the Space above *E*, and the uppermost Line *F*.

A. Do the Notes always stand in their respective Places as you have now describ'd them?

B. In the Treble they generally do; but the Cliff belonging to the Lesson will direct you to the

Of the GAMUT.

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the Places of the Notes, it being what is design'd for that very End; and therefore I now think it seasonable to instruct you in the Knowledge of the Cliffs.

They are three in Number, viz. *Ffa ut* Cliff, *C sol fa ut* Cliff, and *G sol re ut* Cliff, all known by their proper Characters, by which Means you have the Places of the Notes, and may readily distinguish one Part of Musick from another.

A. How can I know the Places of the Notes by the Cliffs?

B. Each Cliff is set on some one of the five Lines; that Line on which *Ffa ut* Cliff stands, is the Place of *F*; that Line on which *C sol fa ut* Cliff stands, is the Place of *C*; and that on which *G sol re ut* Cliff stands, is the the Place of *G*. Now, in thus having the Place of the Note belonging to the Cliff, you have the Places of all the rest; for in rising gradually on the Lines and Spaces, the seven Letters or Notes, as I have already said, are, in ascending, to be nam'd forward, and by consequence, in descending, to be nam'd backward; for Example, supposing *C sol fa ut* Cliff to stand on the middle Line, that Line will then be the Place of *C*, the Space next above will be *D*, the Line next above that again, will be *E*, &c. Then the Space next below the Cliff or middle Line, will be *B*, and the Line next below will be *A*, &c. which Rule and Order, as in this, is also to be observ'd in the other two Cliffs.

A. I now desire to know in what manner the Cliffs distinguish the several Parts of Musick.

B. The

B The lowest or deepest of them all is *F fa* the Cliff, proper to the Bass, which is the deepest Part of Musick, known by this Character *♭*, and stands on the fourth Line; the *French* often place it on the middle Line.

The next Cliff above, is that of *C sol fa ut*, formerly us'd for all upper Parts, whether Tenors, Contra-Tenors, or Trebles, but now is rarely seen in modern Musick, except it be in Lessons for four Voices, and then it is often us'd for the two inner Parts, which are the Tenor, and Contra-Tenor, and sometimes, tho' very seldom for the Treble; in Lessons for three Voices, it is sometimes us'd as a Tenor or Medius, but in Lessons for two Voices is but rarely seen; it is known by this Character *♮*.

Note: When it is used for the Treble, especially if the Musick be in four Parts, it commonly stands on the lowest Line; for a Contra-Tenor, on the second or third Line; for a Tenor, on the third or fourth Line, which it also does very often, when it is us'd as a Tenor or Medius for three Voices.

G sol ut the highest Cliff of all, is what is now even wholly us'd for all upper Parts, for two and three Voices, and sometimes for those for four Voices; its proper Character is a *g* or *gs* which stands on the second Line; the *French* commonly place it on the lowest Line of all.

And now having thus far premised all I can think necessary for your true and compleat Knowledge of the *Gamut*, which you will find to be a Draught of the Lines, Spaces, Cliffs, and Names of Notes, which I have been hitherto refer

Of the GAMUT.

Speaking of the next Thing I am to do is to refer you to this Gamut, of which I desire your perusal, and would have you get all the Names of the Notes ascending and descending perfectly by Heart.

The GAMUT.

G solreut	Cliff	Sol
F faut		Fa
E la		La
D lasol		Sol
C solfa		Fa
B fabmi		Mi
A lamire		La
G solreut	Cliff	Sol
F faut		Fa
E lami		La
D lasolre		Sol
C solfaut	Cliff	Fa
B fabmi		Mi
A lamire		La
G solreut		Sol
F faut	Cliff	Fa
E lami		La
D solre		Sol
C faut		Fa
B mi		Mi
A re		La
G amut		Sol

Herein let me recommend to your Observation as follows: First, as that the five lowest Lines of the Gamut are proper to the Bass, and that the five uppermost are proper to all upper Parts, having G solreut, Cliff, for then you will have the

the Bass Cliff standing on the fourth or highest Line but one; and the Treble Cliff on the 2d or lowest Line but one, which, as I have but just now told you, are their proper Places: C sol fa ut Cliff you see standing upon the middle of those five middle Lines of the Gamut; but yet by reason this Cliff is applicable to all the upper Parts of Musick, it is not confined to those very five Lines and none else; for if it be set to a Tenor Part, it will reach a Line or two lower, and then by consequence, its place will be upon one of the two uppermost Lines of the five, as they are singled out from the rest, and if it be set to a Contra Tenor or Treble, it will reach a Line or two higher, and then it will stand upon one of the lowest Lines.

You may also observe that in ascending gradually, there is twice Fa Sol La above Mi, and in descending, twice La Sol Fa below Mi, as you will find by the Course of the short singing Notes, which you see placed at the right Hand of the Notes which are set at large.

As we place Mi in B, the French generally place it in E, next above which there is once Fa Sol La in ascending, as with us, and the singing Syllable which is for B, is called Si, that for C is called Ut, and that for D is called Re; so that with them every one of the seven Notes has its proper Syllable.

You are also to take Notice that whatever Notes shall happen to stand upon, or above the uppermost Line, are called Notes in Alt; and that all Notes standing below Gam ut, which is the lowest Line of all, are called double, of which, the first called double F faut is often used in singing Basses.

C H A P. II.

OF TIME.

A **W** H A T you have hitherto offered to my Meditation, I think, I pretty well apprehend, nothing being more plain and obvious, therefore desire you to let me my next Lesson.

B. I can proceed no farther in speaking of Tune, till I have given you some Instructions in the Knowledge of Time, which is a Thing so necessary to Musick, that the best Performance in Tune, where that is wanting, will appear to be very Lame and Imperfect.

Every Tune or Strain is divided into equal Parts, by a certain Number of Bars, which are struck a-cross the Lines, every one of which contains the just Quantity or Measure of Time thereunto belonging.

These Measures are of divers Kinds, known by their proper Characters, called the Moods of Time, which are always placed at the beginning of the Lesson.

A. How are these Measures to be accounted or made up?

B. By computation of the several Notes of Time therein contained.

A. Then I could gladly be instructed in the Knowledge and Use of these Notes.

B. They are these that follow, with their Names

Names and Characters, (viz.) *Sembref* & *Minim*

Crochet & *Quaver* & *Semiquaver*.

One *Sembref* contains in length of Time two *Minims*; one *Minim* two *Crotchets*, one *Crochet* contains two *Quavers*, and one *Quaver* contains two *Semiquavers*. So that one *Sembref*, two *Minims*, four *Crotchets*, eight *Quavers*, and sixteen *Semiquavers*, require all of them an equal Length of Time, in sounding or singing: I might also have added the *Demiquaver*, which is but half the Time of the *Semiquaver*, but have thought fit to omit that, it being what is seldom or never to be seen in any Thing of Divine Musick. These are their Names and Characters, and thus they stand in Proportion to one another.

The Use of them is as well to direct you to the Notes of Tune, in being set on such Lines or Spaces as the Lesson they belong to may require; as also to give you the Length of their Sound; so that the Place whereon any Note stands, gives you the true Degree of its Sound as to height or depth, and the Form of the Note there standing, gives you the due Length of its Time.

Be sure to take so much Notice of each of these Notes, that you may easily remember, and readily distinguish them wherever you shall see them; and that where there is two, three, or more *Quavers* or *Semiquavers* together, which is often to be found, they are not always prick'd one by one after the manner of a *Quaver* that stands single, but are often ty'd, the *Quaver* with one Stroke thus,

thus, , and the Semiquavers with a double Stroke .

You are farther to observe, that a Point or Dot being placed on the right side of any Note, increases that Note just half its Quantity in Length; for Instance, should you see a pointed or prick'd Minim, as thus, , you must sound it longer than otherwise you ought to do, by just one half, which must be the Time of a Crochet; so that, a prick'd Minim contains three Crochets.

Besides these Notes of Sound, there are Notes of Silence, call'd Rests; on any one of which, wherever, you meet with it, you are to be just so long silent, as you ought to be in singing the Note to which it belongs.

The Sembref Rest passes from some one Line down toward the next, thus, ; the Minim Rest tends upward, ; the Crochet Rest is formed of a downright Stroke with a crooked Dash from the Top, tending to the right Hand ; the Dash from the Top of the Quaver, tends to the left Hand ; the Semiquaver Rest differs from that of the Quaver, in having a lesser Dash placed under the greater at the Top. .

If ever you should meet with some very antient Musick, you may in all probability see Notes of larger Length or Quantity, than these now mentioned, as first a Bref, which is double the Time of a Sembref, and is still to be found at the end or close of some Psalms and Anthems, for which Reason I think fit to give you its Character

rafter c , the Rest belonging to it is a Dash drawn from one Line to the next, so as to touch it c ; then there is a Long, which contains two Brefs, of which the Rest passes to a third Line c , and the longest Note of all of them is a Large, which contains two Longs, and of which the Rest passes to a fourth Line c ; so that a Bref contains in Quantity of our Common Time, two Measures, a Long four Measures, and a Large eight Measures. These Notes are frequently to be found in very old Church Musick; and in some very ancient Musick, composed by the most ingenious *Monf. Claude le Jeune*, who was Servant to *Henry the Fourth of France*, which to my Knowledge is still much practiced, as it has been for almost these threescore Years; wherein, though these long Notes are but little seen; yet these long Rests which I have now described are very much used; and that is because many of those Lessons consisting of four, five, or more Parts, naturally required them, for dividing or barring the Time, was not then in publick Use, if at all known.

A. Please to give me an Instance of the due length of Time of some one of these Notes you first spoke of, and which are now in Use; for knowing them by their Names, Characters and the Proportion they bear to one another, methinks it is requisite I should be inform'd what Time I ought to hold in sounding of them.

B. I never heard of any certain Standard of Time, by which the length of Notes were to be strictly squared or adjusted, nor do I conceive how such a Thing can be devised, by Reason of the copious Variety of Air which is comprehend-

OF TIME.

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ed in this Art, and the great diversity of Mens Fancies in their allowance of Time to the Measure of this or that Mood; therefore think you may receive greater Satisfaction in hearing and observing others, than from any Thing I can now say to you in this Matter; however, in speaking of the several Moods and Measures, I will tell you to the utmost of what I have observed from the general Practice of Musicians.

A. This indeed sufficiently convinces that the Notes of Time cannot, in all Cases, require a certain or exact Length of Sound, but I suppose this Variety they admit of in their Length, can never destroy their Proportion.

B. It is very true, for in what Tune or Lesson soever you may meet with, whether it be of quick or slow Air, which you'll discern by the Mood, the Crochet is to be sung just as quick again as the Minim, and as slow again as the Quaver.

A. Having now received pretty ample Instructions in the several Notes of Time, which I shall take care to remember, I next desire to know of how many, or what Quantity of them every Measure does consist, and the Moods which serve to distinguish these Measures.

B. In Order thereto I hold it necessary that I first acquaint you with the several sorts of Time, which are principally but two, (*viz.*) Common Time, and Triple Time.

I will begin with Common Time, which is of three Kinds; the first is slow Common Time, known by this Mood C, the Measure of which consists of a Semibreve, or, which is all one, of such other Notes as will amount to the same Quantity.

There

There are some, that measure the Crochets of this sort of Time, by the Motions or beats of a Clock, having a Pendulum or Swing of about Forty three Inches long; most Clocks which have large square Dial-Plates have such Swings, every one of these Beats or Motions is the sixtieth Part of a Minute, which being suited to a Crochet, makes a fourth Part in one of these Measures.

The second sort of Common Time, especially so called, and most used of them all, is known by this Mood ♪, the Measure of it is the same with that of slow Common Time, but is sung quicker by about a third Part.

The last of all these is called Retorted Time, for it requires to be sung about as quick again as that of Common Time, it has the same Measure with both the other, and is known by this Mood ♪, which you see stands in the Reverse of the former, and sometimes by a great Figure of 2.

I will next give you some Account of Triple Time, of which the slowest sort is known by its Mood, which is a Figure of Three, having a Semi-circle placed behind it C₃, but now as tre-

quently by this Mood — ² called Two to Three, and is measured by three Minims.

The other sort of Triple Time is measured by three Crochets, and is known by its Mood, which is a Figure of Three having a Figure of One after it 31, and sometimes by this Mood — ³ which is called Three to Four; in both of these the

OF TIME

17

the Notes are sung not much differently from those belonging to the middle sort of Common-Time, tho' I presume the latter of these is generally sung a little quicker than the former.

These are all the Sorts of Time I can think material to our Purpose, but there are divers others to which Tunes of quick or brisk Air, as Jiggs, &c. are commonly set; one of the most usual of

6

these is called Six to Four, — having six Crochets

4

in a Measure; which are sung much about as quick as those in retorted Time; and another called Six to Eight, measured by six Quavers.

To all these I might add some other quick Sorts of Time, but not thinking it fit to burden your Thoughts with what is altogether unnecessary, I shall omit it; and now ere I proceed farther, I think it may be convenient to give you two Tables of the Notes I have mentioned, as they stand in proportion to one another, the one bearing the Quantity of Common-Time, the other that of Triple-Time, with their respective Moods placed to them.

D

Common

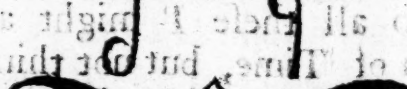
Common-Time.



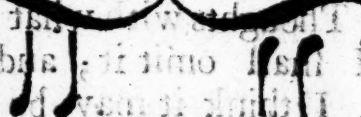
1 *Sembres*



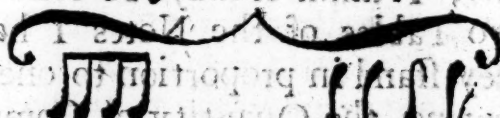
2 *Minims*



4 *Crotchets*



8 *Quavers*



16 *Semiquavers*



Triple

Triple Time

1 *Prick'd Minims*3 *Crotchets*6 *Quavers*12 *Semiquavers*

A. Being thus far taught in the several Notes and Measures of Time; and in the Moods whereby these Measures are known and distinguish'd, I next define the Method you best approve of for keeping, or as it is commonly called beating of Time.

B. This indeed is a Thing absolutely necessary to be known and practic'd by every young Beginner;

ner; in the Performance of which, be sure to have an especial Regard to these three Things :

First, To give the Notes their length of Time, according to the Nature of the Mood; in the next Place, to sing them in their true Proportion to one another, according to the Rules already laid down; and lastly, that all the Measures throughout the Tune be of as equal a Length, as you can possibly make them.

A. In the Observation of the two former of these Things, I can discern very little Difficulty; but to manage the Matter so as to keep every Measure of an equal exact Length, I find myself much at a Loss.

B. To do this perfectly indeed, is what is very Difficult, if not morally impossible; however, I will give you the best Directions I can for this Purpose. Accustom yourself to name or count in your Mind these Numbers, One, Two, Three, Four, one by one as orderly and exactly as you can; at the naming of One, give a beat downward with your Hand or Foot, in which Posture be sure to hold till you have also named the number Two; when you have got to Three lift up, and so continue till you have named Four, by which Means you will be just as long down as up, and be sure to keep as equal a Space of Time as you can, from one Number to another, of which in Common-Time every one will be a Crochet; for by this Means, and observing the Notes in their Proportion, you will sing all the Measures throughout the Tune of an equal Length, in as much as well can be expected, or for ought any Man can easily discern to the contrary.

It would be some furtherance if you had the convenience of such a Clock as I have been speaking of, it being the surest Guide in Nature for your Imitation, by reason of the constant and unparalell'd Exactness of its Motion; for by naming and adequating these Numbers to the Beats of the Clock, and withal rightly using the Motion of your Hand or Foot in manner as I have directed, you will in all probability be so habituated in this most exact Way of beating Time, that the nicest Critick can scarce ever be able to find the least Fault with your Performance; but if for want of such a Clock, you cannot have this Advantage, you must then use the utmost Care you can, and diligently observe those whom you may think to be expert, by Help of which, and frequent Exercise, you may soon in a great Measure, conquer the Difficulty of this Part of Musick.

A. Pray tell me whether or no this Method of Beating by these Numbers, One, Two, Three, Four, be applicable to all the Sorts of Time you have been speaking of.

B. Yes, to all Sorts of Common-Time, because their Measure contains four Crochets, of which the two first are to be counted in the beating down, and the two last in the lifting up, so that you hold just as long down as up; but in Triple-Time you are to count two in beating down, and but one in lifting up; so that you are to hold but half as long up as you are down, and it cannot be otherwise by reason you have but three Minims, or 3 Crochets in a Measure; but where you have six Crochets, or six Quavers in a Measure, you may hold just as long up as down, by
reason

reason the Quantity of the Notes may be divided into two equal Parts, so that, as in Common-Time, you have two down and two up; in these last mentioned you have three down and three up.

Sometimes a Tune or Strain begins with a single Note, set immediately before the first Bar, which is commonly called the start Note, of which the Quantity shall always be wanting in the last Measure of Time.

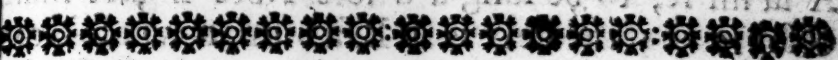
What farther remains relating to this Part of Musick, is that I inform you of two or three Characters, as first, whereas every Measure of Time is divided by a single Stroke or Bar |; every Strain, of which there may be two, three, or more in a Lesson, is divided with a double Barr ||.

Sometimes several Notes are to be sung in one Syllable, and by consequence in one Breath, which then are generally limited with a Tye in this Manner  in Sol fa ing of all which, the general Way is to use the singing Syllable of the last Note, which here you see is La.

Sometimes again a Strain, or part of a Strain is, after once singing, to be sung over again, of which the first Note wherewithal you are to begin, has this :S: or the like Mark set over it, which is called a Repeat.

And there is also another Character pretty common in some Sorts of Musick, call'd a Direct, which is always placed at the very end of the Lines, on that very Line or Space, whereon the first Note of the next five Lines following shall

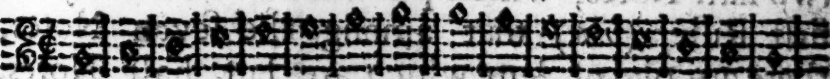
shall happen to stand, and is mark'd upon the middle Line as follows:



C H A P. III.

Of Tuning the VOICE.

I Am next to instruct you in the practical Part of vocal Musick, for which End I have set for your first Lesson eight Notes, in common Time ; to be sung in their Order gradually, ascending, and descending.



Sol la mi fa sol la fa sol Sol fa la sol fa mi la sol

You see every Note here to be a Sembres, which you know is the proper Measure of this Kind of Time ; therefore must be sounded from the Time you beat down, to the Time you are ready to beat down again, in manner as I have already directed.

A In keeping the Time of these Notes, I hope to do my Duty, but to sing em all right in Tune, I am quite at a loss.

B. The

B. The first or lowest of these Notes stands in G sol re ut, as you may discern by the Clif, which you must be sure to begin at so low a Pitch, that you may be able to sing the highest of the Notes above it without squeaking, or straining your Voice; the next above is in A la mi re, to be sung a whole Note higher than G sol re ut; the next is in B fa b mi, a whole Note higher than A la mi re; the next is in C sol fa, but half a Note higher than B fa b mi; the next is in D la sol, a whole Note higher than C sol fa; the next is in E la, a whole Note higher than D la sol; the next is in F fa ut, but half a Note higher than E la; and the next and highest is G sol re ut, a whole Note higher than F fa ut; so then you will end in Concordance with the same Note wherewith you began, all Eighths being the same, as I said before.

A. I took particular Notice, that, in expressing the several Distances of the Notes, as they lie one next above another, you made mention of two half Notes, which puts me in Mind of your first Rule, (*viz.*) that among the seven Notes, there are two of 'em which are but half Notes.

B. It is very well you did, for it is a Point very necessary to be observed, and well understood; therefore hold it as a certain Rule, that from B to C, and from E to F, or (which is the same Thing) from Mi to Fa, and from La to Fa are half Notes, or small Seconds, and that all the rest from one another, are whole Notes, or great Seconds; and as you hear the Notes founded in their Order, be sure to give attention to the half Notes, that you may the more readily distinguish them

them from the rest, which, I should think, you may soon do; for a whole Note from any Note given entertains the Ear with a chearful and lively Sound; but a half Note yields a very faint and languishing Sound, which, after some little Observation, you may readily discern.

A. In this Point I find Rule without Example, to be but insufficient for an evincing plain Demonstration; now, whilst I have the frequent Benefit of your Conversation, I may, if I neglect not, be daily improved by means of your Exemplary Direction; but how is this to be done by those, who perhaps may live where no such Advantage is to be had.

B. Where this Help is not to be had, there may still be some hopes of another, for I presume there are but few Places so barren of Musick, as to afford none who can touch the Violin, Flute, or some other kind of Instrument; let such a one but see any of these easy Lessons, and he may soon play it over, if he can do any Thing by Book, which by the Help of some good Introduction, may prove very beneficial to the Learner, who by tuning his Voice to the Instrument, and singing along with it, may in a little Time, be qualified to do the same without it, and so, by Degrees, fall into a Way of farther Improvement.

Another Means very fit to be used for this Purpose, is a sett of small Bells, on which, the natural Notes, as you have 'em in this Lesson, may be sounded from G to G again; therefore they must be eight in Number, which being set upon a Table with their Skirts upward, and gently struck in their Order with some light Piece of Iron or Brass, will give the true Sound of the Notes.

if they be well tuned; on these Bells many Tunes may be played, and should there be an Addition of three Bells more, of which one must be half a Note above F fa ut in Alt, the other half a Note below B fa b mi, and the other one whole Note above the highest of 'em all, which then will be in A la mi-re in Alt; they will then be fit to play most Tunes which take no more than the Compass of eight Notes, whether they are in flat Keys, or in sharp Keys, of the Nature of both which I shall hereafter give you some Account. These are what I prefer before any other Instrument for this use, because if they are rightly tuned at first, they will, in no way damaged, for ever continue so, whereas, most other Instruments are frequently liable to be more or less out of Tune; and besides, they are so portable, that being put one within another, they will easily lie in a Pocket. Such as are minded therewith to be furnished, the most skilful experienced Man that I know, or have ever heard of, both for the making, and exact tuning of them, is Mr. *Josbua Winnock* in *Half-Moon-Alley*, near *Bishop's-Gate-Street*.

One Thing more, which to my very good Knowledge, has proved helpful to divers on this Occasion, is to give Attention to Bells belonging to Churches, as they are chiming or ringing round in their natural Order, provided they are well tuned, for otherwise they will but misguide, and so do more harm than good; from six Bells one may learn to sing the six deepest Notes of this first Lesson; supposing the Treble which is the least Bell to be E, the second is D, a whole Note below E; the third is C, a whole Note below D; the fourth is B, half a Note below C; the fifth is

A, a whole Note below B; and the Sixth or Tenor is G, a whole Note below A: And in this Order it is that a ring of six Bells is generally tuned, having the half Note betwixt the Third and Fourth.

Take away the Treble from six Bells, and the rest left are rightly tuned for five, then the Treble will be D, and the half Note shall lie betwixt the Second and Third.

Where there is but three or four Bells in a Ring, there is too small a Compass of Notes, whereby to gain any considerable Knowledge, and in many Places very ill tuned, therefore not so fit for Imitation.

A. I think I am pretty perfect in this Lesson, which wholly consists of great and small Seconds: I now desire something of singing Thirds, Fourths, and the other Distances.

B. I would first have you get this following Lesson by Heart, in which there is very little more Difficulty than in the former, for the Time is altogether the same; and so is the Measure of the Time, only here you have the whole divided into Parts: The Lesson you have already had, has in every Measure but one Note, which is a Semibreve, the just Quantity thereof; this following shall have in each Measure so many Notes of lesser Time, as shall exactly make up the very same Quantity: In all which be mindful to sing the first half whilst you are down, and the latter half whilst you are up, according to the Rules for beating Common-Time.

E 2



L d m m f s s l l l f f s r f f l l s s s f m m l l

This Lesson you see, consists of Minims, Crotchets and Quavers, of all which I have heretofore told you what Quantity serves to make up a measure of Time, and of the Proportion they bear to one another: I will now, according to your request, give you what Satisfaction I can in the Knowledge of Thirds, Fourths, and the other Distances, which may easily be known by adding together such a number of Notes gradually rising or falling, as is answerable to the Name or Number of the Distance, of which the highest and lowest are to remain, and what lies included betwixt them, are to be taken away, for Example, If you would sing a Third above G, first sound G, A, and B in their Order; then begin again with G, and passing over A, the Note included, as if it was not there, sound B and then you have sung a Third; or if you are minded to sing a Fifth above G, sound G, A, B, C and D, then begin again with G and passing over A, B and C, sound D, and then you have sung a Fifth, and withal endeavour to retain in your Mind the first Note you sound, till you get to the last of them, because you are then to sound it over again, which I suppose you will easily do, and now for your farther Knowledge and Improvement in this Point, I have set you two Lessons wholly consisting of Thirds and Seconds, and one more comprehending all the other Distances; all of them ascending and descending.



In the two first of these Lessons, consisting only of Thirds and Seconds, I suppose you will find but very little Difficulty; and as to the last of them, which, in manner of the latter two, forms all those Distances by the help and use of Seconds, if you do but take care to remember the Note *G* solre ut, from whence all these Distances are taken, you may in a very short Time be as well Master of it, as of the rest.

A. Are there not some Distances of a larger Compas than what are set down in the last of these Lessons, as Tenths, Twelfth, &c.

B. Naturally there are no other; and whatever Distance exceeds an Eighth, may be called a compound Distance; a Tenth exceeds an Eighth the Quantity of a Third, yet is in nature but a Third still, in like manner so does a Twelfth exceed an Eighth the Quantity of a Fifth, yet bears the same Concordance with a Fifth, for

for as I told you in your first Lesson, the Addition of Eighth cannot make any Alteration. When once you sing these ascending and descending perfectly by Heart, it will next fall in Course that I lay before you the Nature of the several Keys belonging to Musick.

C H A P. IV.

Of the several Keys in MUSIC K.

ALL Tunes are either Flat or Sharp, and are accordingly said to be set in such or such a Key.

Of Keys there are divers Kinds, but naturally there are but two, (*viz.*) the Natural Flat Key, and the Natural Sharp Key.

A When I meet with a Tune, how must I know what Key it is in, or whether it be Flat or Sharp?

B. Every Tune is formed or founded on some Note or Sound given, from whence the other Notes above it are to lie in such Distances, as the Nature thereof may require; This Note or Sound given is always the last Note in the Bass, and from which the Key takes its Denomination, and it is generally the last Note in all the upper Parts

Of the several Keys in MUSICK. 31

Parts, excepting the Medius or Tenor, for three or four Voices, which often terminates in a third, or a fifth above; but in Trebles, especially such as are for two Parts, it almost always is the last, unless it so happens, as sometimes it does, that the Tune ends in the first Strain, which, if so, you will easily discover by some Direction, set for that purpose; however, at the last Note of the Bass you are sure to find it.

If the Tune be in one of these Natural Keys, the last Note in the Bass, which is the Key Note, will certainly be either in A re, or in C fa ut; if it be in A re, you may conclude the Tune is in A re Key, and that it is flat; if it be in C fa ut, then you may conclude the Tune is in C fa ut Key, and that it is sharp; and remember what Key soever the Tune is in, always to name it by the Note of the Bass, or deepest Octave, as A re Key, or C fa ut Key, and not A la mi re Key, or C sol fa Key.

A. By this Direction I shall easily know and distinguish A re the natural Flat Key, and C fa ut the natural sharp Key; but why is a Key said to be Flat or Sharp, and how comes it to be so?

B. The chief Thing which discovers the nature of a Key, is the Quality of the Third, which lies next above; for if the Key be flat, the third above it will be small, but if it be sharp, then the third above it will be great.

A. How may I distinguish a small Third from a great Third?

B. Very easily, for the great Third rises two whole Notes; and the small Third but one and a half; for next above C fa ut, which is the sharp Key Note, to D sol re is one whole Note;

F

and

32 *Of the several Keys in MUSICK.*

and next above D sol re to E la mi, is another whole Note, therefore E la mi is two whole Notes, which is a great Third distant above C fa ut; then next above A re the flat Key Note B mi is one whole Note's distance, and next above B mi to C fa ut is but half a Note's distance, as you have already learnt, and therefore C fa ut is but one Note and a half, which is but a small Third, distant above A re: And now without particularizing any further on a single Distance, as I have just now done for Demonstration's Sake, I will in few Words, give you the true Form and Order of both the Keys, in all their Distances, which I would have you carefully to keep and remember.

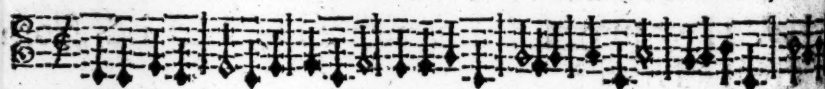
In all flat Tunes the third, the sixth, and the seventh above the Key Note, are small; in all sharp Tunes, the third, the sixth and the seventh above are great; the Seconds above are great in both.

Fourths, and fifths in all Tunes, both above and below the Key, are alike and perfect.

I will next acquaint you with the Air of these two Keys; in setting you the last Lesson you had in each of them, in the Treble, and in the Bass, both beginning and ending in the Key.

C, the Sharp Key in the Treble.

Gt. 3d. Pt. 4th. Pt. 5th. Gt. 6th. Gt. 7th.



8th. S. 3d. Pt. 4th. Pt. 5th. S. 6th. S. 7th 8th.



C, the Sharp Key in the Bass.



A, the Flat Key in the Treble.

S. 3d. Pt. 4th. Pt. 5th. S. 6th. S. 7th. 8th.



Gr. 3d. Pt. 4th. Pt. 5th. Gr. 6th. S. 7th. 8th.



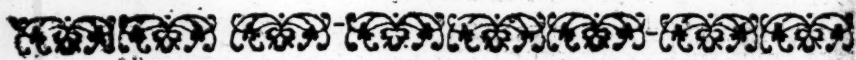
A, the Flat Key in the Bass.



In fingering over these Notes you will apparently discern the Difference of these Keys in their respective *Airs*, occasioned through the different Qualities of their Distances from the Key Note, of which I have just now given you an Account; and if you observe, those Distances in the Sharp Key, which are great above in ascending, are small below in descending; so likewise in the flat Key, those Distances which are small above in ascending, are all great below in descending, excepting the seventh which is small below as it is above.

A. I suppose I shall soon learn these Lessons as they stand in the Trebles, but how I shall manage the Bass, I know not, being as yet wholly a Stranger to it.

B. You need not be a Stranger to it long, for it is easily learnt as the Treble, the Notes lying together in the same Order here, as in the other Parts; if any Thing can render it uncouth at your first entrance, it must be the Notes being placed differently here, from what they are in the Part you have hitherto had, yet, for that matter, you need not be much at a Loss, here being a Cliff to guide and inform you in this Part, as well as in the Treble; and it cannot be amiss if you observe the Notes all the way to stand two Degrees deeper here, than in the Treble, for whereas F is on the highest Line in the Treble, it is in the Bass on the highest Line but one.



C H A P. V.

Of the Nature and Use of
Flats and Sharps, and of
the Semitones belonging
to an Octave.

A. **A**R E there no other Keys in Musick, than these two you have now been speaking of?

B. Yes,

Of the Nature and Use of Flats and Sharps, &c. 35

B. Yes, there are divers others ; for, two Keys, the one Flat, and the other Sharp, may be founded upon any one Note of the seven ; and further, were it necessary, there may be two upon every Semitone throughout the whole Octave, which will make up four and Twenty ; and yet every one of these whether flat or sharp have the same Distance from their respective Key Note, and by Consequence the same Air with these you have already learnt.

A. This to me seems impossible, for if I would forma sharp Key upon D, I find F to be but a small Third above it, which, with the Nature of a sharp Key, I take to be utterly inconsistent.

B. To effect this, as the Notes lie in their Natural Order, and Quality, is indeed utterly impossible, but this must be done by the Application of one, or two, or more Flats or Sharps, as the Nature of the Key may require.

A. What are these Flats or Sharps you now speak of?

B. This is a Flat $\flat$; this is a Sharp $\sharp$; a Flat alters the Note to which it is set half a Note in Depth, as thus, from A to B, you know you are to rise a whole Note, but if a Flat be set to B, you are to rise but half a Note, as from E to F ; contrarywise a Sharp alters the Note to which it is set half a Note in heighth, thus, from E to F you are to rise but half a Note, but if a Sharp be set to F, you are then to rise a whole Note, and so you have, answerably to your Design a great Third above D.

A. Are these Flats and Sharps never used in the natural Keys ?

B. Yes,

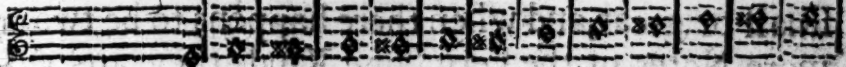
36 *Of the Nature and Use of Flats and Sharps, &c.*

B. Yes, but they are never placed next after the Cliff throughout the Tune, as they are in the other Keys, it not being at all requisite, but are set to some particular Note here or there, as may make best for the Advantage of good Air, and then Flats or Sharps so placed are always termed accidental; the same, likewise are to be seen in the other Keys, in such Places where they are not set at the Beginning.

A. Then I conceive, when they are placed next after the Cliff throughout the Lesson, they are not accidental, but rather essential, as being absolutely necessary to the true and genuine Air of the Key.

B. You are in the right, and hence it comes to pass that whole Notes, more or less, according to the Number of these Characters, do become the Places of half Notes; and half Notes do become the Places of whole Notes; by which means any one of the whole Notes are subject to be divided into Semitones, or half Notes; therefore the better to prepare you for the clearer understanding of these Keys, I will now give you a Scheme of all the twelve Semitones, or half Notes, which are comprehended in an Octave, gradually ascending from E la mi to E la, which will be a very plain and ocular Demonstration of the true Quantity and Distance every Semitone bears from the first Note E la mi, together with the just Number of Semitones, contained in every such Distance as you may see it discribed on the Top of the Line throughout the Lesson

Dis-

Distance from	S	Gr	S	Gr	P	S	P	S	Gr	S	Gr	P
E la mi	2d	2d	3d	3d	4	5	5	6	6	7	7	8
Containing Semitones.	2	3	4	5	6	7	8	9	10	11	12	
												

la fa fa sol sol la la mi fa fa sol sol la

Here you see, next above E la mi, F fa ut natural to be a small Second, containing two Semitones; F fa ut sharp a great Second, containing three Semitones; G sol re ut natural a small Third, containing four Semitones; G sol re ut sharp, a great Third, containing five Semitones; A la mi re natural a perfect Fourth, containing six Semitones; Alamire sharp, or B fa b mi flat, which is all one, a small Fifth, containing seven Semitones; B fa b mi natural, a perfect Fifth, containing eight Semitones; C sol fa natural a small Sixth, containing nine Semitones; C sol fa sharp, a great Sixth, containing ten Semitones; D la sol natural, a small Seventh, containing eleven Semitones; and D la sol sharp, a great Seventh, containing twelve Semitones; and to end the Strain in Concordance with the first Note E la mi, I have also added E la.

A. Why do you call the Fourth, and the latter of the Fifths, Perfect, it being a Distinction different from that of small and great, which you give to all the other Distances?

B. As to the fourth, there can be but one, which must be Perfect, because it admits of no Degree

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Degree; and as to the Fifth, tho' there be a less
and a greater, yet as I suppose, the greater is
termed Perfect, because, like the fourth, it al-
ways is the same in all Keys whatever, both above
and below the Key Note, as I have already said;
whereas all the other Distances are termed either
small or great, and when there happens to be two or
more Notes of the very same Kind, they are cal-
led Unisons, because, being of the same Sound,
they cannot be said to have any Distance at all.

Whenever you see a Virginal, Harpsicord,
or any other Key'd Instrument, which always
consists of at least four Octaves, you will find in
every one of these Octaves, the twelve Semitones.
The large Keys gives you the natural Notes as
they lie in your Gam ut, but the five Sharps,
or half Notes, which belong to the five whole
Notes, are exprest by the lesser Keys, which lie
by three and two together; the three are F sharp,
G sharp, and A sharp or B flat, which is all one;
the two Keys are C sharp, and D sharp, or E flat
which also is the same Thing.

A. Among those several Helps you formerly
spoke of for tuning the Voice, I cannot think
any one more profitable to the Learner than such
an Instrument.

B. As for this last Lesson, which must needs,
at first, appear a little uncouth, being wholly
made up of half Notes, it cannot but be very help-
ful, provided it be well tuned, for here the Learn-
er has no more to do, but to begin with E na-
tural, and so to strike down every Key, both those
that are natural, and those that are sharp, one
by one as they lie in their Order, until he gets
to E natural again, with which Note he is to
end;

end; and then he will have the true Air of this Lesson. And if he would know where to find E natural, let him cast his Eye on that Key which lies next to the two Sharp Keys on the right Hand, where he will be sure to have it; and in thus finding out this one, he thereby discovers all the rest, for the natural Notes lie in the same Order, one by one in this Instrument, as they are in the Gamut, ascending to the Right, and descending to the Left; by which Means he also may soon find G, the Note wherewith all the first easy Lessons do begin, and should he happen to fall upon an Octave which is either too high or too deep for the pitch of his Voice, he may betake himself to some other, which he may think to be more agreeable.



C H A P. VI.

Of the several sorts of Keys having Flats or Sharps.

A. **H**AVING much meditated upon those Rules and Directions you have lately imparted to me, for my thorough Understanding the two natural Keys, I now desire to receive some Knowledge of the rest.

B. My Endeavours herein shall not be wanting; in the mean Time I am willing to hope you've

40 *Of several Keys having Flats or Sharps.*

been very serious and diligent in being thoroughly vers'd in the true Air of those you have already had; for otherwise I am sure your next Lesson will prove a very hard one.

In Order hereunto you are to understand that every Key of this Kind, of which there are fourteen commonly used, (though two or three of them more rarely than the rest) is either flatted or sharp'd, more or less, next after the Cliff throughout the whole Lesson, which is to give it its natural and proper Air, as I shall hereafter demonstrate.

Of these there are Eleven, which are founded upon the seven natural Notes, and three upon three several half Notes, (*viz.*) one upon B mi flat, another upon E la mi flat, and another upon F fa ut sharp. Of all which I will give you a true Description, in placing the flat Keys by themselves, and the sharp Keys by themselves, with their respective Names set over them, and a small Strain in every Key of each kind, suitable thereunto, beginning with the natural Keys, as a Means whereby to render all the rest more perspicuous and easy to your Understanding.

Flat Keys.

A re the natural Flat Key.



D sol re Flat.



41

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several measures with notes, some of which are beamed together, and rests. The handwriting is somewhat stylized and appears to be a personal or working draft.

C fa ut the natural Sharp Key.

G-2

42 Of several Keys having Flats or Sharps.

F fa ut Key.



Gam ut Sharp.



B mi Flat.



D fol re Sharp.



E la mi with Flats.



A re Sharp.



E la mi with Sharps.



The first Thing I would have you take Notice
of in this Lesson, is the Number, Places, and
Order

Of several Keys having Flats or Sharps. 42

Order of the Flats and Sharps, as they are set to these several Keys, which is as follows :

If there be but one Flat, it stands in B, and then if the Key-Note is D, the Tune is flat, but if it is F, the Tune is Sharp.

If there be two Flats, the first stands in B, and the second in E, then if the Key-Note is G, the Tune is flat, but if it is B, the Tune is sharp.

If there be three Flats, the first stands in B, the second in E, and the third in A ; then if the Key is in C, the Tune is flat, but if it be in E, the Tune is sharp.

The last of the flat Keys has four Flats, of which the last stands in D, and the Key Note is in F.

Next, as to the Sharps : If there be but one Sharp it stands in F, and then if the Key Note is in E, the Tune is Flat, but if it is in G, the Tune is Sharp.

If there be two Sharps, the first stands in F, and the second in C, then if the Key Note is in B, the Tune is Flat, but if it is in D, the Tune is Sharp.

If there be three Sharps, the first stands in F, the second in C, and the third in G ; then if the Key Note is in F, the Tune is Flat, but if it is in A, the Tune is Sharp.

The last of the Sharp Keys has four Sharps, whereof the last stands in D, and the Key Note is in E. All of which you see exemplified in the several Keys contained in this Lesson, and by Observation of which, you may readily distinguish the Nature of any of these Keys, wherever you shall see them, whether they be Flat or Sharp, for according to such a Quantity or Number of Flats or Sharps

44 *Of several Keys having Flats or Sharps.*

Sharps as you see are placed to every of these Examples, the Key Note will in Course be in one of those two Notes therein specified, except the Lesson should happen to end out of the Key; which in modern Musick, is what is rare to be found.

A. Now you have taught me how to distinguish them, please to put me in a Way to sing them.

B. The Methods whereby singing the Keys of this Kind have been Taught, are various; as First,

With some, the singing Syllables do keep their Places and Order on the Lines, in manner as you have hitherto learn'd, but yet do change their Tune by turning whole Notes into half Notes, or half Notes into whole Notes, more or less, according to the Number of Flats or Sharps, which govern the Key; this is a very good Method, and is now used by several of the best Masters of the Age.

With some, on the contrary, the singing Syllables do always change their Places on the Lines, though there be but one Flat, or but one Sharp; yet, nevertheless, keep their natural Tune and Order with one another, as if they were upon their natural Places; this Way of Teaching is commonly known by the name of shifting the Mi, and is likewise taught by sundry very great Masters, and is by many look'd upon as the more methodical and easie of the two. Again,

There is yet another Method which was much used some Years ago, and seems to partake of both these already mentioned; for in case of
Flats

Flats, they act according to the latter of these, (*viz.*) in shifting the Mi, but in case of Sharps, they take their Measures according to the former.

I will now endeavour to give you some Knowledge of the first of these Methods, preparatory whereunto, let me earnestly perswade you to be very perfect in the Lesson I set you last before this, in singing all the Semitones as they lie gradually ascending one above another, which you may also do descending, if you please, and in this I would have you to be so well vers'd, as to sing all of it readily by Heart, in which you will find great Benefit; for you will thereby be enabled to flatten or sharpen any Note at your Pleasure, whenever you find it requisite so to do.

That done, you must be very mindful, in what Places soever you see Flats or Sharps, next after the Cliff, which is in all Keys of this Kind, more or less, to sing all such Notes as you shall find standing in those Places, Flat or Sharp accordingly, throughout the whole Lesson; for by this Means it is, that all these Keys have their proper Distances from their respective Key Notes, and by consequence their natural Air, which is exactly answerable to that of the two natural Keys, as I have told you heretofore, which I will make as clear as I can, by one or two of these Examples.

Amongst which, the first of the Flat Keys is called D sol re flat, having one Flat set in B, which if it had not, then B would be a great sixth above the Key Note D, which in a flat Key is unlawful; but B, by Virtue of this Flat, being sung half a Note deeper than otherwise it would

46 *Of several Keys having Flats or Sharps.*

would be, makes the Sixth above the Key to be but a small Sixth, which you know is according to Rule. Again,

The First of the sharp Keys is Gam ut sharp, having one Sharp in F, which if it had not, the Seventh above the Key would be small, which is wrong; but by singing F half a Note sharper, the Seventh becomes Great, which is right.

I will for Examples sake mention one Key more, which is one of the sharp Keys, and is called D sol re sharp, having one Sharp in F, and another in C; first, if it had not that Sharp in F, the Third above the Key Note must then have been a small Third, which is wrong; likewise, if it had wanted the other Sharp in C, then the Seventh above would have been small, which is wrong again; but by Help of these two Sharps, the Third and Seventh above are both become Great, which is right, for so the Nature of the sharp Key requires it to be, which I hope you have not as yet forgot. And, as in these three particular Keys, so in all the rest, whatever Flats or Sharps are thereunto affixed, are purely, and for no other End but to bring the Key into its true Form, as you may easily discover by the Air of their respective natural Keys, which may very fitly serve as a Guide to your Endeavours, and a Proof of your Practice.

At your Entrance on these Examples, you may do well first to begin with those that have but one Flat, or one Sharp, in which after you think your self pretty perfect, you may proceed to those that have two or three Flats or Sharps; for by this Means, together with constant serious Application, all these Keys may, by degrees, be-
come

come easie and familiar to your Understanding, as the natural Keys themselves,

A. Why are some Keys described with Flats, and some with Sharps?

B. Because those Keys that may be brought into Form by Flats, cannot be so ordered by Sharps; and, on the contrary, those Keys that may be brought into Form by Sharps, cannot be so ordered by Flats, without such a Confusion of the Places and Order of the Notes, as would render the Thing very troublesome to the Learner, if not utterly impracticable.

A. Why are the Flats or Sharps belonging to these Keys, generally set in such and such Places?

B. I have, at least in Part, given you a Reason for that already, from three several Examples, which I but just now cited from this your last Lesson, where you may discover the Key Note, to be the efficient Cause of Flats or Sharps, being placed here or there; however, since you have propounded me this Question, I will answer it once more with another Reason: The two first Flats stand in B and E, which can never be the Places for Sharps, because they are naturally Sharp of themselves; for if you should set a Sharp in B, you would then Transfer B into C, because C is naturally but half a Note above B, again, should you set a Sharp in E, you would then transfer E into F, because F is naturally but half a Note above E.

Likewise, the two first Sharps stand in F and C, of which neither can be flatted, because they are both naturally flat of themselves; for if you should set a Flat in F, you would then transfer F into E, because E is but half a Note below F; again, should you set a Flat in C, you would then

H

trans,

48 *Of several Keys having Flats or Sharps.*

transfer C into B, because B is but half a Note below C; when a third Flat is set to these two in B and E, it in Course always stands in A; and when a third Sharp is set to these in F and C, it always stands in G; and where there is an Addition of a Fourth, whether a Sharp or a Flat, it always stands in D.

Hence observe, that of Flats, B has the First, E the Second, A the Third, and D the Fourth; so likewise of Sharps, F has the First, C the Second, G the Third, and D the Fourth; and in this Order it is that these Characters are placed together, whenever there are more than one of a Kind; and it is not altogether unnecessary that I tell you who are as yet but a Learner, that Flats or Sharps may, at your first View, seem more numerous than they are, because either of these Characters may be, and generally are, where the Compass of the five Lines will admit of it, plac'd in their Eights, which then, you know must be twice over, for in the Treble, F and G are commonly sharp'd both above and below, and so in like manner is E flatted; also remember that F and C are naturally Flat, and that B and E are naturally Sharp.

A. And now, seeing there is scarce any Rule so general as to admit of no Exception, I think it reasonable, in concluding this Point, to give you Notice of something, which otherwise might be a Stumbling-Block in your Way. There has been Musicians, and some there are still, who are a little defective in placing such a Number of these Characters next after the Cliff, as is requisite to the Nature of their proper Keys; for Instance, in the Key called A re Sharp, which has three Sharps,

Sharps the last of them, which is in G, is often left out; so likewise in Gamut Sharp, which has but one Sharp, which is in F, sometimes, with them has no Sharp at all, the like Defect there is in several other Keys, yet notwithstanding, in whatsoever Part of a Lesson any one Note shall happen to be, which had not its Character placed at the Beginning, that Note shall certainly have it placed immediately next behind it, whether it be a Flat, or whether it be a Sharp, in manner as if it was accidental, which, indeed, cannot be avoided without giving the Key a false Air, therefore whenever you shall meet with such a Defect, you are to remember the Method of the Author in supplying of it, and so without shun a perplexity, which otherwise might arise to your self.



C H A P. VII.

Of Shifting the Mi, and of Transposition.

A. NOW I desire to know something of your second Method for singing the Keys of this Kind, which you did distinguish by the Term of *shifting the Mi*.

B. You may remember that in the last Method, I told you the singing Syllables always keep their

50 *Of shifting the Mi, and of Transposition.*

Places, but change their Tunes; and that in this, they always keep their Tunes, but change their Places; for, by shifting the Mi, you are to understand that not only the Mi, but that all the rest of the singing Syllables as they lie in their Order along with it, are shifted out of their natural Places, to some other Place or Degree, higher or lower on the Lines.

A. Why is Mi the Note chosen for this Distinction?

B. Because from it, the Order of the other Notes are usually taken and observed, there being two Fa's, two Sols, two La's, and but one Mi.

A. According to this Method, I need not doubt of the Mi being shifted out of its natural Place, whenever any Flat or Sharp is set after the Cliff, , but how must I know in what Place to find it?

B. For that, take the following Rules; and first as to the Flats.

If there is but one Flat, which you know is always in B, the Mi is in E. If there be a second Flat which must be in E, then the Mi will be in A. If there be a third Flat, which must be in A, then the Mi will be in D.

If there be a fourth Flat, which rarely happens, it must be in D, and then the Mi will be in G; next as to the Sharps.

If there be but one Sharp, which you know is always in F, then the Mi is in F; if there be a second Sharp, which must be in C, then Mi is in C.

If there is a Third Sharp, which must be in G, the Mi is in G; and if (as it but seldom happens) there is a fourth Sharp, which must be in D, the Mi

Of Jbſtting the Mi, and of Tranſpoſition. 51

Mi is in D, whence you may obſerve, that where there is but one Sharp, it ſhall always be the Place of Mi, and that whatever additional Sharps ſhall happen to be ſet to that inf, whether more or leſs, the Mi ſhall certainly ſtand in the laſt of them.

And you may further obſerve, that, as in the natural flat Key, ſo in all other flat Keys whatever, the Mi ſhall ſtand next above the Key Note; and that, as in the natural ſharp Key; ſo alſo, in all other ſharp Keys, the Mi ſhall ſtand next below the Key Note, ſo that the Mi may be ſaid to part the two Keys, (*viz.*) C the ſharp Key, and A the flat Key.

A. Then to be the beſt of what I can apprehend, whatever Tune I may meet with in any of theſe Keys, whether in D, G, or any of the reſt, I have no more to do, but in ſinging, if the Tune be flat, to call the Key Note La, and the Note next above it Mi, and all the reſt of the Notes answerably, as if the Tune was in A, the natural flat Key; or if the Tune be ſharp, to call the Key Note Fa, and the next Note below it Mi, and all the reſt of the Notes answerably, as if the Tune was in C, the natural ſharp Key.

B. You are in the right of it, and for this Reason it is, that this Method is looked upon by many, to be eaſier than the former, becauſe that when once the Learner is perfectly habituated in the Air of the natural Keys, as it is highly neceſſary he ſhould, before he begins with the reſt, and withal knowing where the Key lies, and whether it be flat or ſharp (of which I have already given plain Demonſtration) he may with as much eaſe and readineſs ſing in any of theſe Keys, be the Flats or Sharps ever ſo many, as in either of the natural Keys.

A. I

52 *Of shifting the Mi. and of Transposition.*

A. I am of Opinion that both of these Methods, as they are equally practicable, so they may be equally easy and attainable to such as with their utmost Zeal and Industry, are intently bent to know and understand them, without which I conceive but little good can be done in this Matter; and now, whereas you spoke of another Method beside these two, I desire you'll please to let me know something of it.

B. It is no more than what you have implicitly learn'd in these two you have already had; for I told you, that in case of Flats, the Mi shifts according to the latter of them; but that in case of Sharps, the Mi keeps its Place, as according to the former; therefore I shall not give you or myself any farther Trouble in it, as thinking it much more regular the Mi should be wholly shifted, or else wholly let alone.

A. If I mistake not, I have heard of some, who either despairing or else not caring for the Trouble of learning after either of these Methods, have betaken themselves to Transposition, of which thing I desire a little to be informed.

B. Transposition is removing a Tune out of one Key into another of the same kind, (*viz.*) out of one Flat Key into another, or out of one Sharp Key into another; now the end of many in so doing, is to reduce those Keys, that have Flats or Sharps into their respective natural Keys, in which there is no great Difficulty; the first Thing herein to be done, is to examine the Key whether it be Flat or Sharp, which you may easily discover in your last Lesson, where all the usual Keys in both Kinds, are very clearly specified; if it be Flat, it must be removed into the natural flat Key;

if it be Sharp, it must be removed into the natural sharp Key; for Instance, you know Gam ut Flat to be flat Key, which if you would Transpose into its respective natural Key, must be put into A, the Note next above it, and then every Note in the Tune will be one whole Note or Degree higher than it was before, and the two Flats must of Necessity be taken away; because the Tune will then be in the natural Key, which can require no such Thing. Again, A re sharp, which you know to be a sharp Key, if you would transpose it into its respective natural Key, must be put into C, which is next but one above it, and then every Note in the Tune will be two Degrees higher than before, and because it will then be in the natural Key, the three Sharps it had before must all of them be taken away.

It is also very common and necessary, in some Cases, to transpose a Tune, not only into its respective natural Key, but also into any other Key of the same Kind, where Occasion may require, as for pitching Instruments to Voices, or making one Instrument perform exactly in Tune with another, which may be of a different Pitch, as the Flute to the Violin, &c.

A. I remember, in your first speaking of the Keys in Musick, you said there might be Twenty-four in Number, (*viz.*) a flat one, and a sharp one upon every Semitone, whereof sixteen you lately laid before me, I think, I pretty well digest, and now am very desirous to have some Knowledge of the other Eight.

B. They are all of them wholly needless, there being so many besides as may abundantly suffice; however, I shall not be wanting herein to give you

34 *Of shifting the Me, and of Transposition.*

you what Satisfaction I can, though it be but
merely for Speculation's sake. These Keys are
seldom or never used, because they require so very
many Flats and Sharps, as render them very diffi-
cult, and not to be performed on any kind of In-
strument, excepting the Violin, which, like the
Voice, if well managed, can do almost any
Thing; for one of them has six Flats, by which
means B is transferred into C; and another of
them has six Sharps, which transfers E into F;
so that in each of these Examples, you see one
Semitone transferr'd into the Place of another,
for if any Note be sharp'd, having half a Note
next above; or if any Note be flatted, having
half a Note next below, it inevitably will be so;
as for Keys having five Flats, or five Sharps, tho'
they may at first View appear a little difficult,
yet are they free from the seeming Irregularity of
those that have Six, and by consequence, with a
little Pains, may be perfectly learn'd and under-
stood; here you will also find one Key with four
Flats, and one with four Sharps, as you have al-
ready had; In describing these I shall only set
down their Key Notes, as they stand in their pro-
per Places, together with their Flats and Sharps,
as they are set next after the Cliff; the four Flat
Keys I shall rank by themselves first, and then
the four sharp Keys afterward.

Flat

Flat Keys.

G *a* *u* *t* *with Sharps.*

B *m* *i* *with Flats.*



C *f* *a* *u* *t* *with Sharps.*

E *l* *a* *m* *i* *Flat with Flats.*



Sharp Keys.

A *r* *e* *with Flats.*

B *m* *i* *with Sharps.*



D *s* *o* *l* *r* *e* *with Flats.*

F *f* *a* *u* *t* *Sharp with Sharps.*



The first of these flat Keys is founded on *G* sharp, the second on *B* flat, the third on *C* sharp, and the fourth on *E* flat.

The first of the Sharp Keys is on *A*, which is made flat, the second on *B* natural, the third on *D*, which is made flat, and the fourth on *F* sharp.

From which observe, the fifth Flat stands in *G*, and the fifth Sharp in *A*; also that the sixth Flat which has but one Key, stands in *C*, and I am

36 *Of shifting the Mi, and of Transposition.*

to let you know that the sixth Sharp, which also has but one Key, stand in E, and that in all these Keys the Mi lies next below those that are Sharp, and next above those that are Flat, answerably to those you have already learn'd.

Your former Lesson of Keys, together with these last described, are, I think, all that Nature itself (admitting the full extent and variety of Musick) can comprehend, and do just make up the Complement of the Number mentioned, amongst which are at least a third Part, particularly these last Eight, which are, as I said before, wholly unnecessary, for I never could hear of above one or two of them at most, that was ever yet Extant.

A. Is there no pleasing Key to be formed on any other of the natural Notes, besides that of A, and the other in C?

B. There has been formerly two others, the one a flat Key in D, and the other a sharp Key in G; that in D differs from that in A, in having the sixth above the Key Note, a great Sixth; and that in G differs from that in C, in having the seventh above the Key Note a small Seventh; for which reason their Air is not near so pleasing and agreeable to the Ear, as that of those in A and C; you may find of them here and there in antient Musick, particularly amongst the Psalm Tunes which are sung in the French and Dutch Protestant Churches; but I cannot remember I have ever met with either of these Keys in any
Ma-

Of shifting the Mi, and of Transposition. 59

Musick that has been publick for at least these forty Years; so that I am subjeckt to think, they are now quite out of Use and Request. And now having, according to my Promise, laid before you what Rules I can think necessary for your Attainment to the true and compleat Knowledge of Vocal Musick, I refer you to the following Examples, in which, after you have made some Progress, you may betake your self to other Books of Divine Musick, particularly that excellent one, which is Entitled *Harmonia Sacra*; in perusal of which I heartily wish you good Success.

I 2 PSALM



PASLM-TUNES

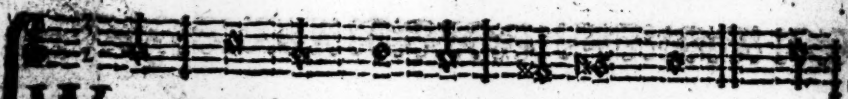
I N

Are the natural Flat Key.

PSALM II.

Cantus, Medius, & Bassus.

Cambridge-Tune.



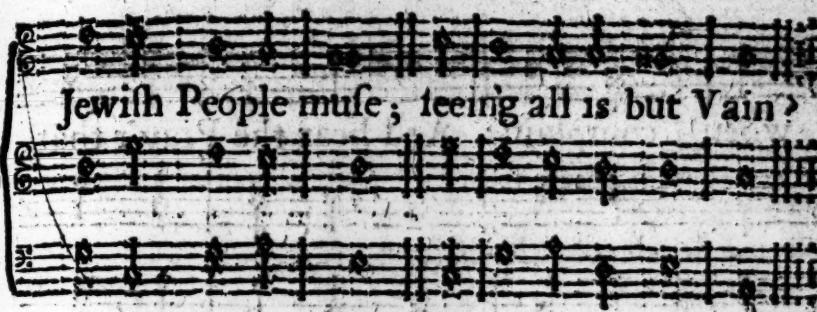
WHY did the Gentiles Tumults raise? What



Rage was in their Brain? Why did the



Jewish



Jewish People muse; seeing all is but Vain?

2 The Kings and Rulers of the Earth
conspire and are all bent
Against the Lord and Christ his Son,
which he amongst us sent.

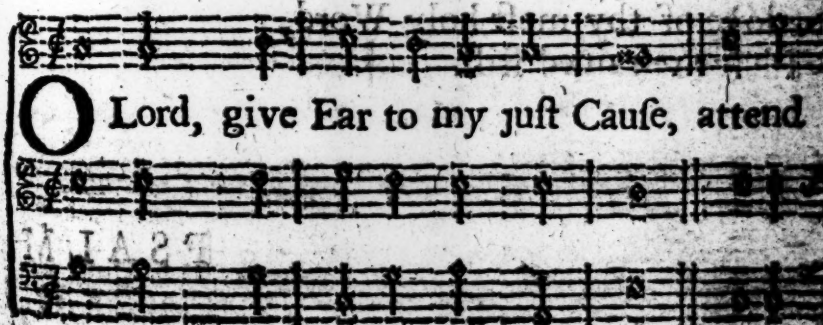
3 Shall we be bound to them, say they?
let all their Bonds be broke;
And of their Doctrine and their Law,
let us reject the Yoke.

4 But he that in the Heaven dwells,
their Doings shall deride:
And make them all as mocking stocks,
throughout the World so wide.

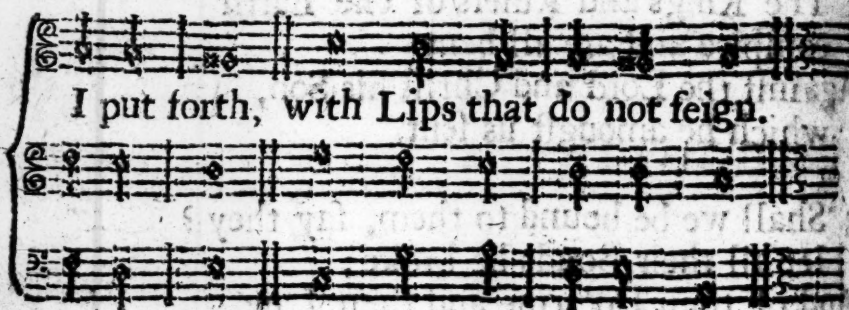
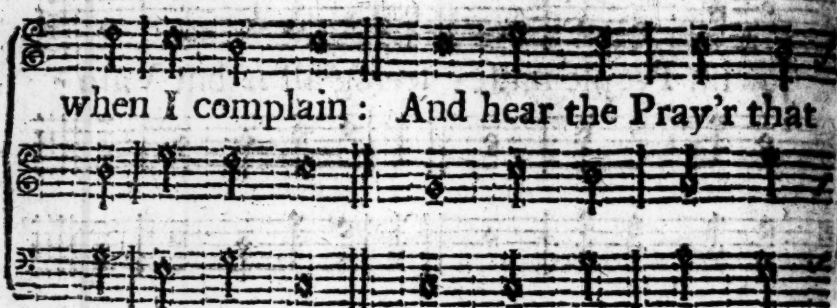
PSALM XVII.

Cantus, Medius, & Bassus.

Windsor Tune.



O Lord, give Ear to my just Cause, attend



2 And let the Judgment of my Cause
proceed always from thee ;
And let thine Eyes behold, and clear-
this my simplicity.

3 Thou hast well try'd me in the Night,
and yet could'st nothing find
That I have spoken with my Tongue,
that was not in my Mind.

4 As for the Works of wicked Men,
and Paths perverse and ill,
For love of thy most holy Word,
I have refrained still.



PSALM XVIII

61

PSALM XVIII

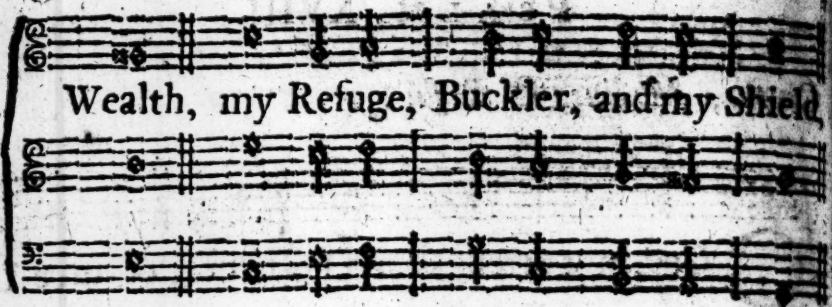
Cantus, Medius, & Bassus.

O God, my Strength and Fortitude, of force I

must love thee: Thou art my Castle and De-

fence, in my Necessity. My God, my

Rock, in whom I trust, the worker of my



3 When I sing Laud unto the Lord,
most worthy to be serv'd,
Then from my Foes I am right sure
that I shall be preserv'd.

4 The Pangs of Death did compass me,
and bound me ev'ry where :
The flowing Waves of Wickedness,
did put me in great Fear.

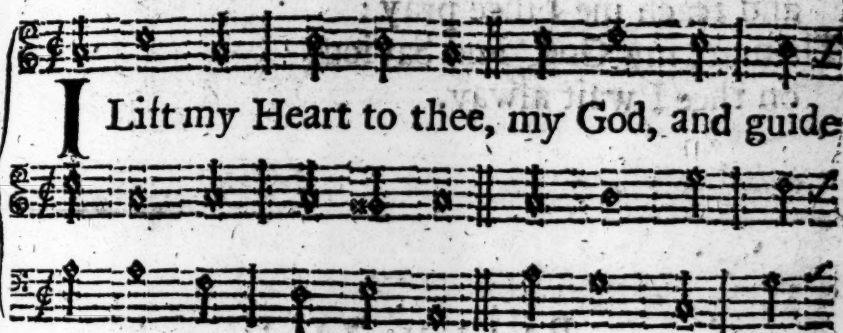
PSALM

PSALM XXV.

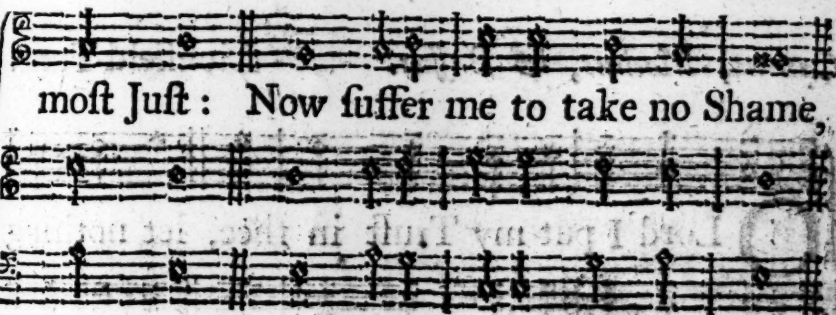
PSALM XXV.

Cantus, Medius, & Bassus.

Southwell Tune.



I Lift my Heart to thee, my God, and guide



most Just : Now suffer me to take no Shame,



for in thee do I trust.

2 Let not my Foes rejoyce,
nor make a Scorn of me :
And let them not be overthrown,
that put their Trust in thee.

K

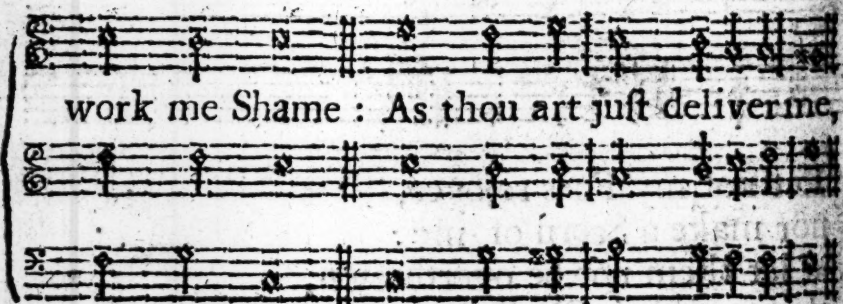
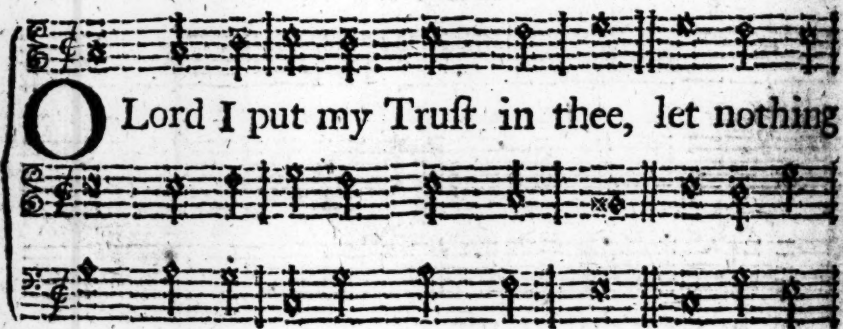
3 But

- 3 But Shame shall them befall,
 which harm them wrongfully :
 Therefore thy Paths and thy right Ways
 unto me, Lord, descry.
- 4 Direct me in thy Truth,
 and teach me I thee pray :
 Thou art my God, and Saviour
 on thee I wait alway.

P S A L M XXXI.

Cantus, Medius, & Bassus.

Lichfield Tune.



and



and set me free from Blame.

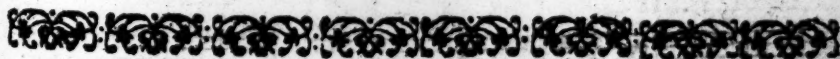
2 Hear me, O Lord, and that anon,
to help me make good speed :
Be thou my Rock and House of Stone,
my fence in Time of Need.

3 For why ? as Stones thy Strength is try'd,
thou art my Fort and Tow'r :

For thy Name's sake be thou my guide,
and lead me in thy Pow'r.

4 Pluck thou my Feet out of the Snare,
which they for me have laid :

Thou art my Strength and all my Care
is for my Might and Aid.



K 2 PSALM-



PSALM - TUNES

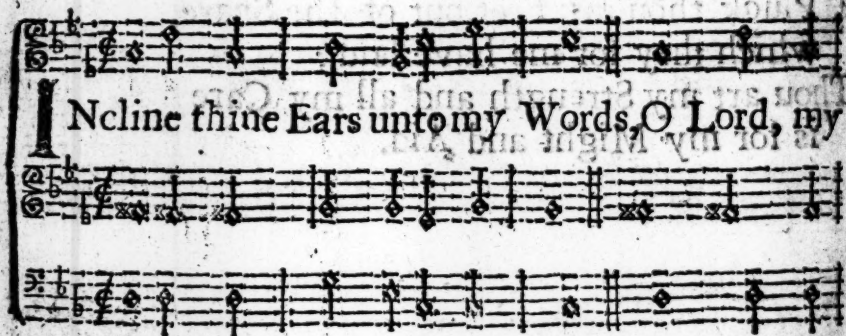
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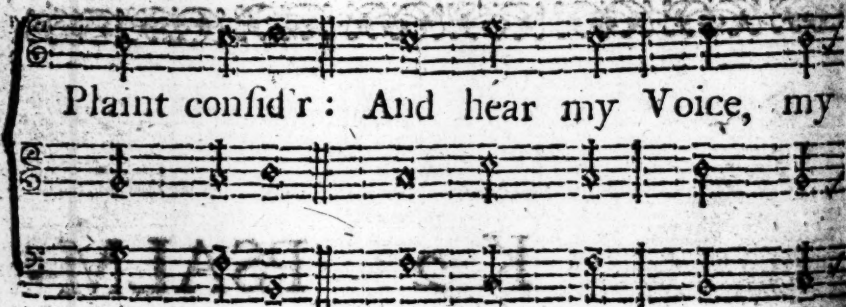
P S A L M V.

Cantus, Medius, & Bassus.

London Tune.

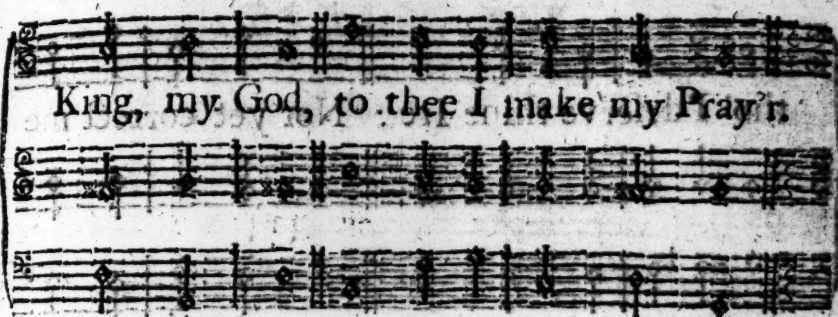


Incline thine Ears unto my Words, O Lord, my



Plaint consid'r: And hear my Voice, my

King



King, my God, to thee I make my Prayer

3 Hear me betime, Lord, tarry not,
for I will have respect,
My Prayer early in the Morn
to thee for to direct.

4 And I will trust through Patience
in thee my God alone.

Thou art not pleas'd with Wickedness,
and ill with thee dwells none.

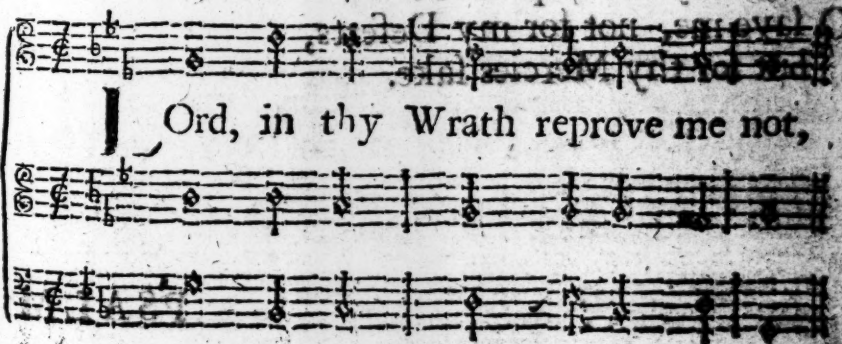
5 And in thy Sight shall never stand
these cruel Men, O Lord:

Vain workers of Iniquity,
thou hast always abhorr'd.

PSALM VI

Cantus, Medius, & Bassus.

Brissot Tune.



Lord, in thy Wrath reprove me not,



2 For I am weak, therefore, O Lord,
of Mercy me forbear.

And heal me, Lord, for why? thou know'st
my Bones do quake for fear.

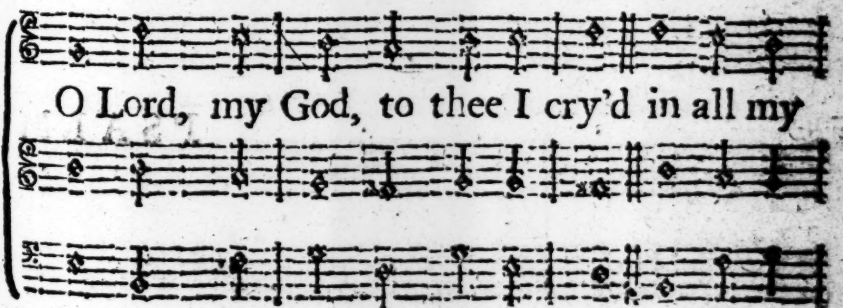
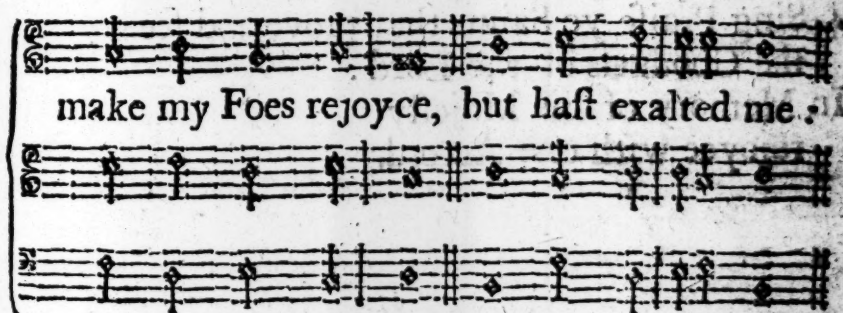
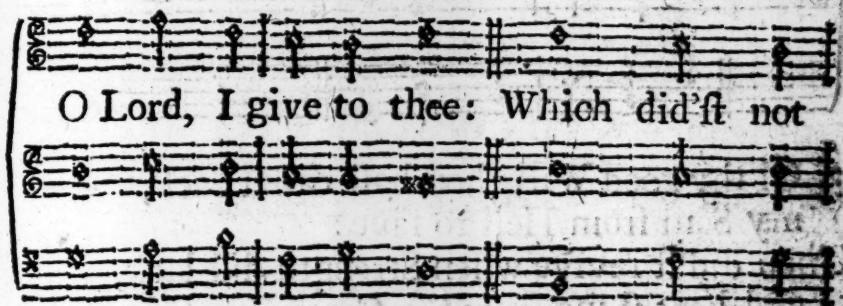
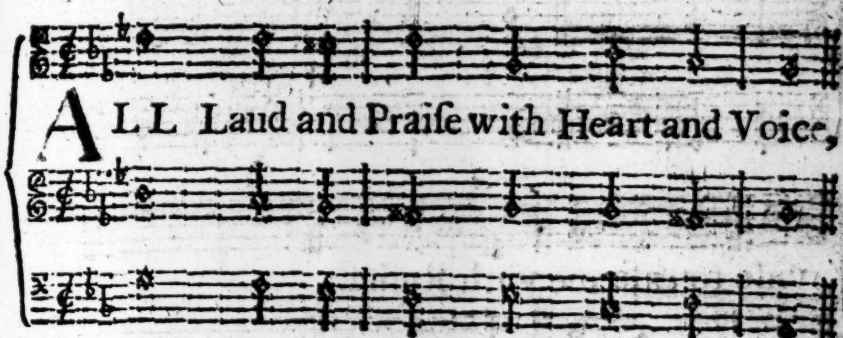
3 My Soul is troubled very sore,
and vexed vehemently :

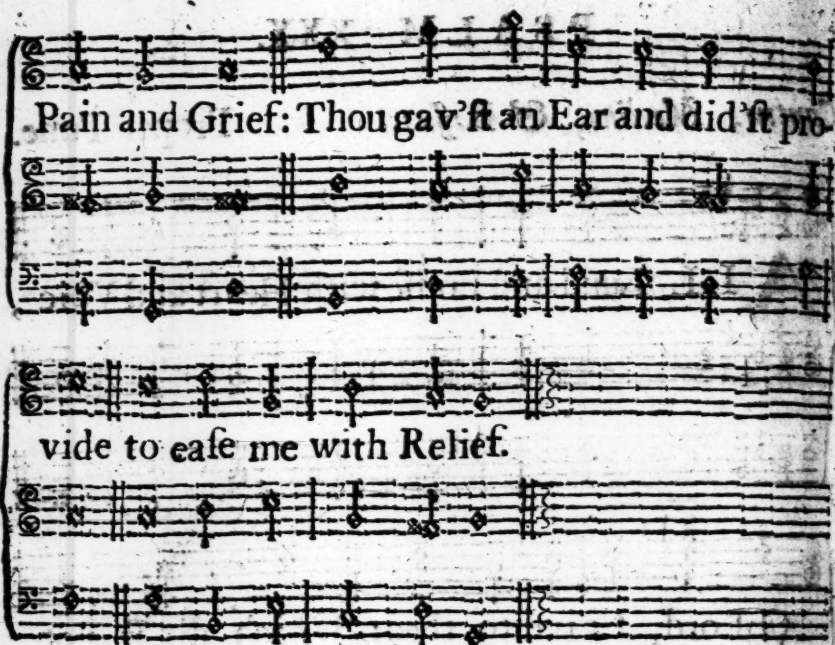
But Lord, how long wilt thou delay,
to cure my Misery ?

4 Lord, turn thee to thy wonted Grace,
my silly Soul up take :

O save me, not for my Deserts,
but for thy Mercies sake.

PSALM XXX.

*Cantus, Medius, & Bassus.**Proper Tune.*



- 3 Of thy good Will thou hast call'd back,
my Soul from Hell to save:
Thou did'st revive when Strength did lack,
and kept'st me from the Grave.
- 4 Sing Praise ye Saints that prove and see
the Goodness of the Lord:
In Memory of his Majesty
rejoyce with one Accord.

P S A L M

PSALM L.

Cantus, Medius, & Bassus.

Proper Tune.

THE mighty God, th'eternal hath thus spoke,

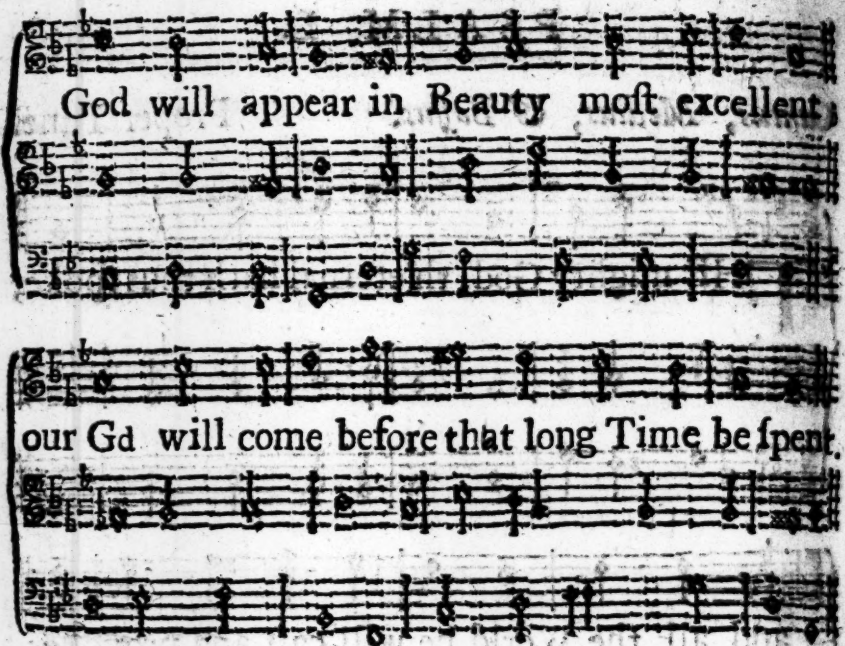
and all the World he will call and provoke:

ev'n from the East, and so forth to the West,

from towards Sion, which Place he liketh best,

L

God

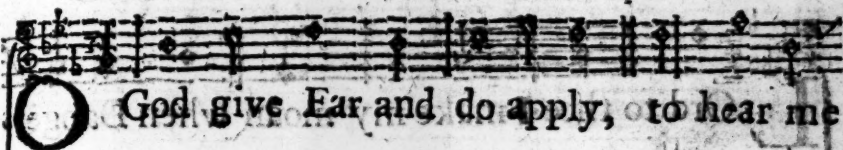


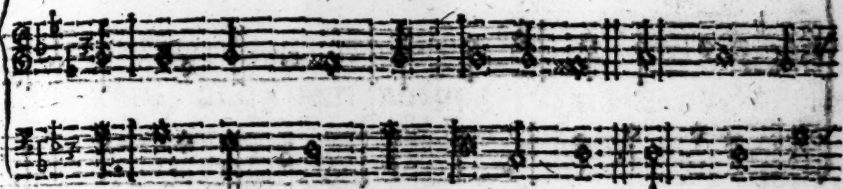
2 Devouring Fire
 shall go before his Face,
 A great Tempest
 shall round about him trace.
 Then shall he call
 the Earth and Heavens bright,
 To judge his Folk
 with Equity and Right,
 Saying, go to,
 and now my Saints assemble;
 My Pact they keep,
 their Gifts do not dissemble.

PSALM LV.

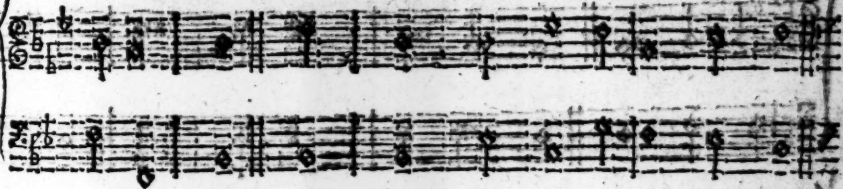
PSALM LV.

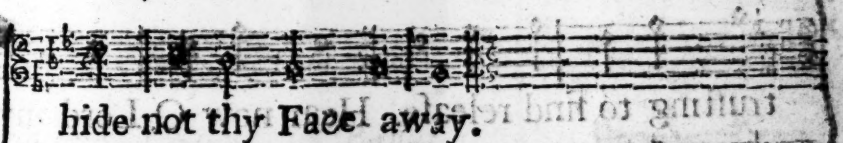
Cantus, Medius, & Bassus. Manchester Tune.

 God give Ear and do apply, to hear me



 when I pray: and when to thee I call and cry,



 hide not thy Face away.



2 Take heed to me, grant my Request.

and answer me again:

With Grief I pray full sore oppressd,
sorrow doth me constrain.



PSALM CXXX.

PSALM CXXX.

Cantus, Medius, & Bassus.

Proper Tune.

Lord to thee I make my moan when Dangers
me opprefs: I call, figh, complain and groan,
trusting to find release. Hear now O Lord my
request, for it is full due time. Let thine Ears

always be prest unto this Pray'r of mine.

3 O Lord our God, if thou weigh
our Sins, and them pursue;
Who shall then escape and say,
I can my self excuse?

4 But, Lord, thou art merciful,
and I turn't to us thy Grace,
That we with Hearts most careful
should fear before thy Face.

P S A L M CXLL

Cantus, Medius, & Bassus.

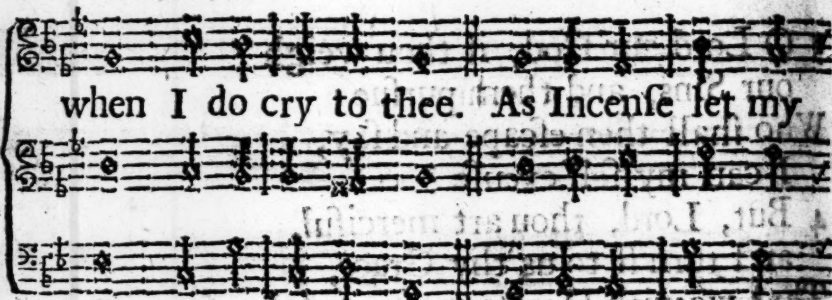
Proper Tune,

O Lord upon thee do I call, then hast thee

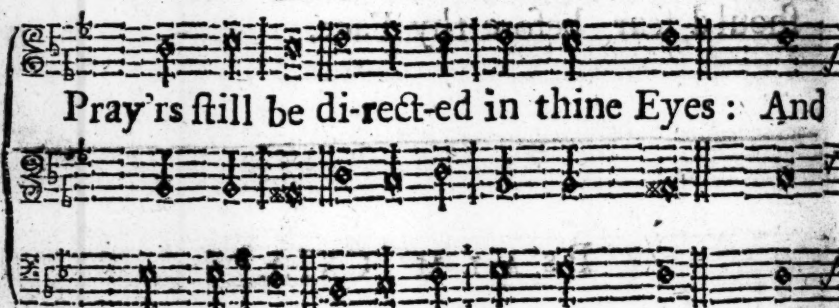
unto



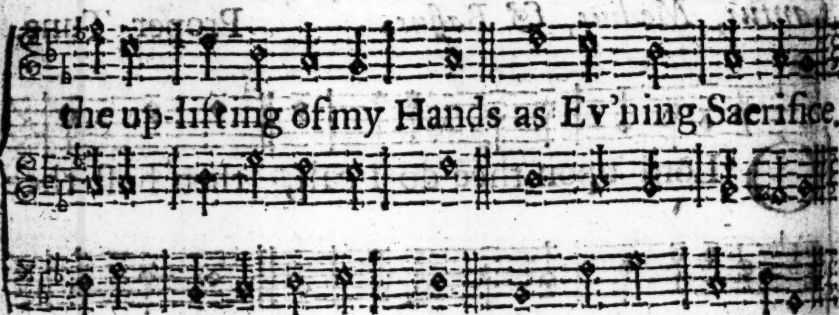
unto me: and hearken thou unto my Voice



when I do cry to thee. As Incense let my



Pray'rs still be directed in thine Eyes: And



the up-lifting of my Hands as Ev'ning Sacrifice.

For

PSALM VIII.

77

3 For guiding of my Mouth O Lord,
set thou a Watch before:

And also of my moving Lips,
O Lord keep thou the Door.

4 That I should wicked Works commit
incline thou not mine Heart:

With Ill Men of their Delicates,
Lord, let me eat no part.

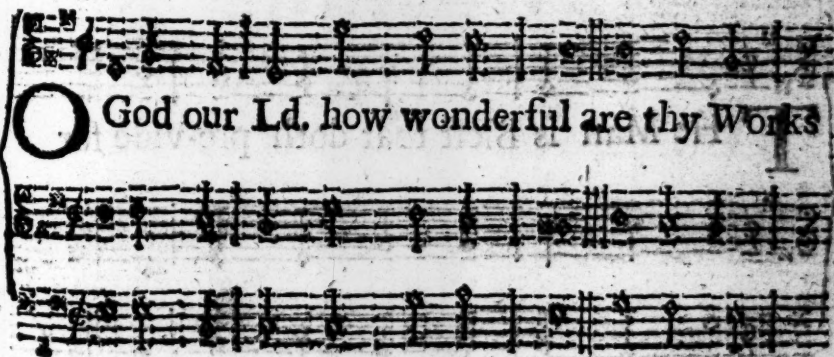
PSALM - TUNES

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PSALM VIII.

Cantus, Medius, & Bassus. St. Maries Tune



ev'ry

PSALM VIII.



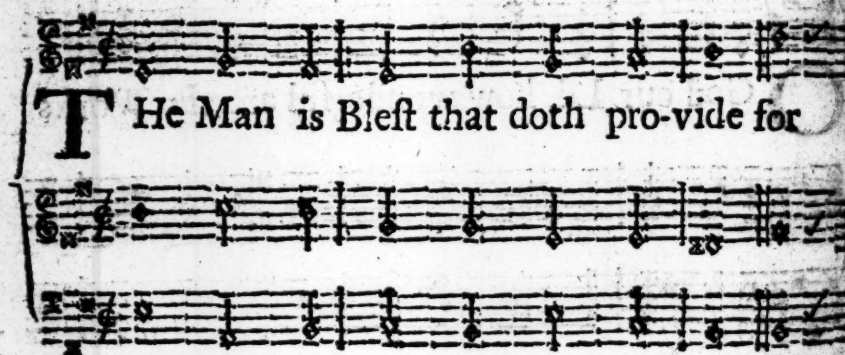
ev ry where; Whose Fame surmounts in Dig-
ni-ty above the Hea-vens clear.

2 Ev'n by the Mouth of sucking Babes
thou wilt confound thy Foes:
For in those Babes thy might is seen,
thy Graces they disclose.

P S A L M XLI.

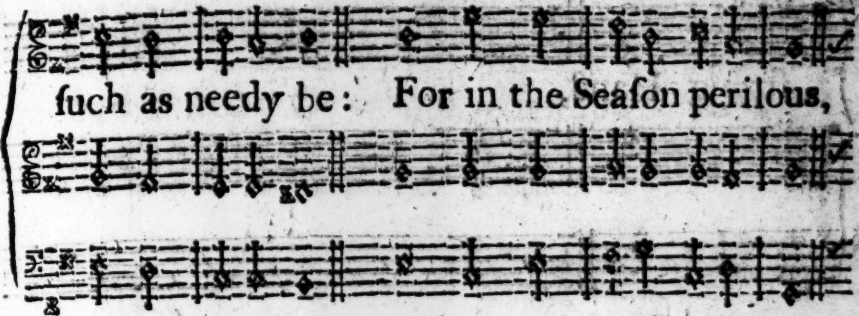
Cantus, Medius, & Bassus.

proper Tune

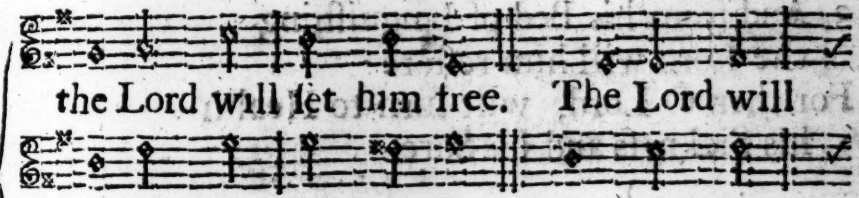


T He Man is Blest that doth pro-vide for

such



such as needy be: For in the Season perilous,



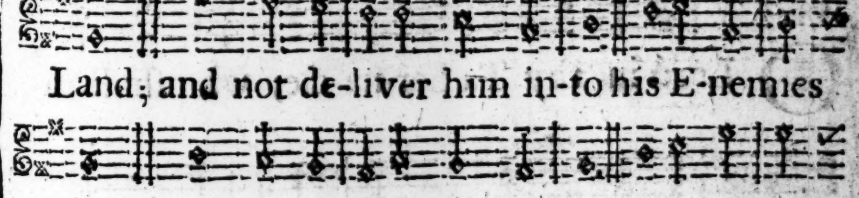
the Lord will set him free. The Lord will



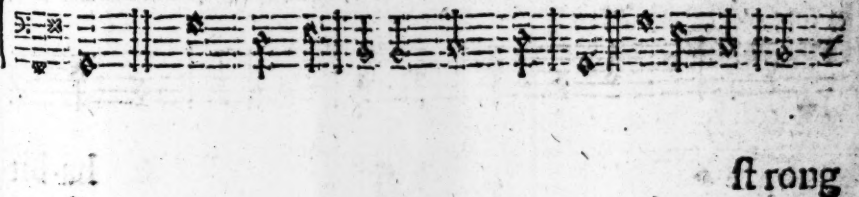
keep him safe, and make him happy in the



Land; and not deliver him in-to his E-nemies



strong



M



3 And from his Bed of languishing
the Lord will him restore :
For then O Lord, wilt turn to Health
his Sickness and his Sore.

4 Then in my Sickness thus said I,
have Mercy, Lord, on me,
And heal my Soul which is full Woe
that I offended thee.

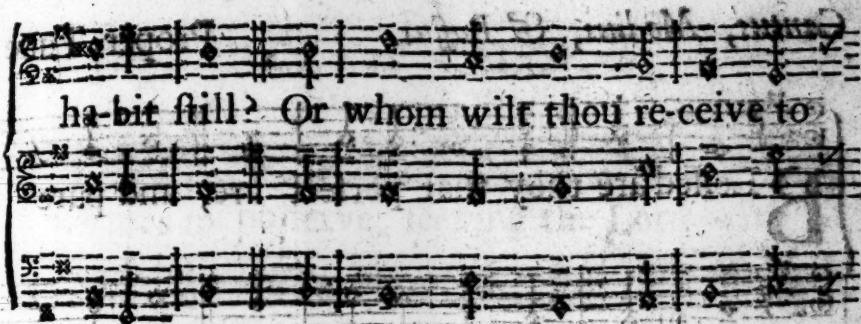
P S A L M XV.

Cantus, Medius, & Bassus.

Martyrs Tune.



ha-bit



2 The Man whose Life is uncorrupt,
whose Works are just and fireight:
Whose Heart doth think the very Truth,
whose Tongue speaks no Deceit:

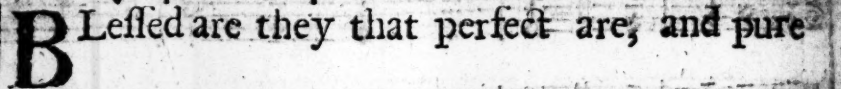
3 Nor to his Neighbour doth no Ill,
in Body, Goods or Name:
Nor willingly doth move false Tales,
which might impare the same:

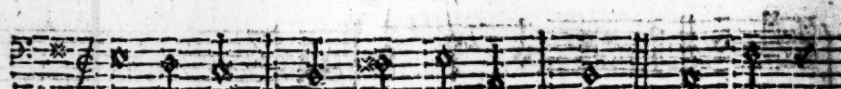
4 That in his Heart regarded not
malicious wicked Men:

But those that love and fear the Lord,
he maketh much of them.

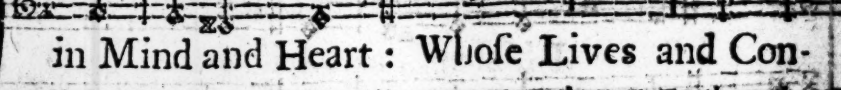
*Cantus, Medius, & Bassus.**Proper Tune*


Bless'd are they that perfect are, and pure



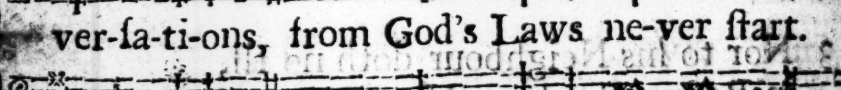


in Mind and Heart : Whose Lives and Con-

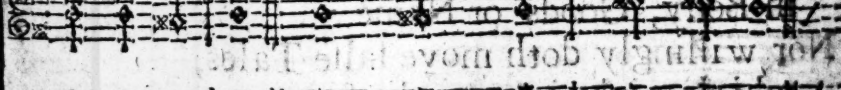



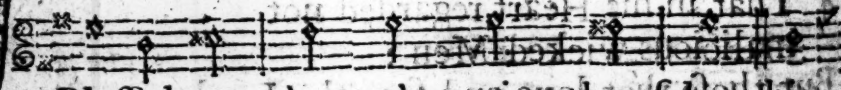

ver-sa-ti-ons, from God's Laws ne-ver start.





Bless'd are they, that give themselves his



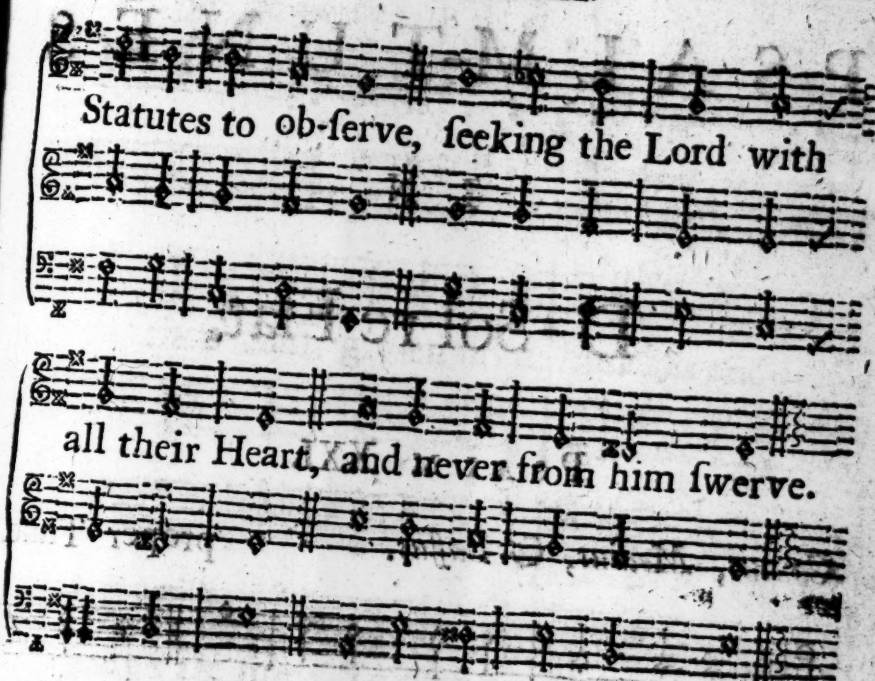


Statutes

PSALM CXIX.

33

PSALM CXIX.



Statutes to ob-serve, seeking the Lord with
all their Heart, and never from him swerve.

3 Doubtless such Men go not astray
nor do no wicked Thing;
But steadfastly walk in his Way
without any Wandering.

4 'Tis thy Commandment and thy Will,
that with attentive Heed,
Thy noble and divine Precepts
we learn and keep indeed.

PSALM

PSALM-TUNES

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PSALM XXI

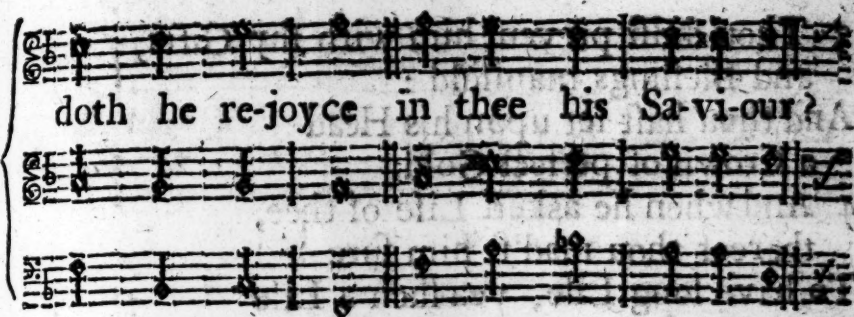
Cantus, Medius, & Bassus.

proper Tune.

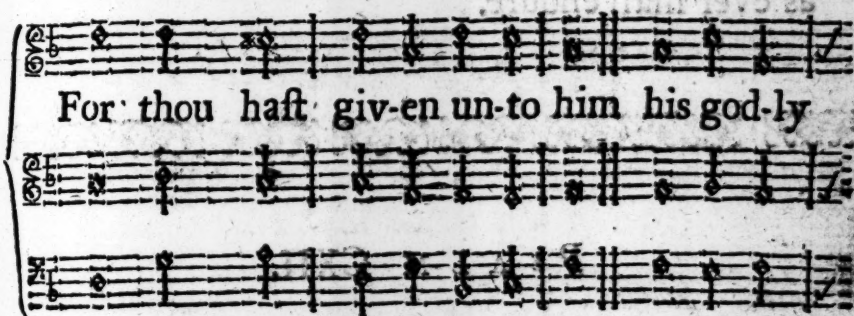
O Lord, how joyful is the King in thy

Strength and thy Pow'r? How veh'ment-ly

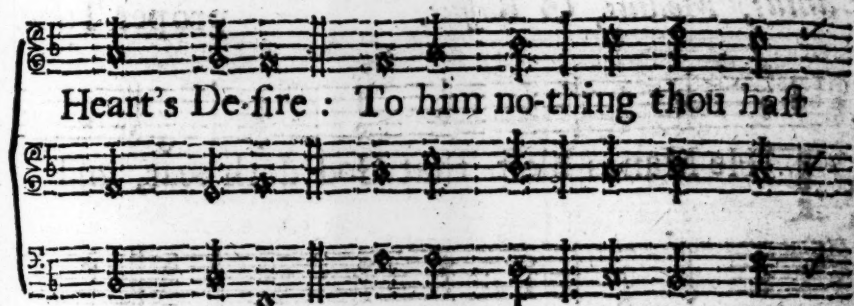
doth



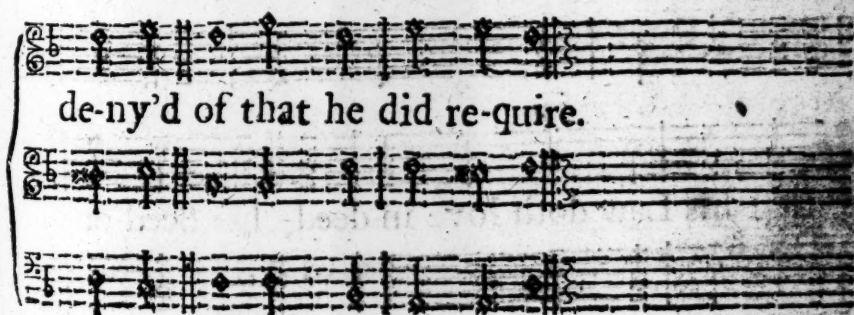
doth he re-joyce in thee his Sa-vi-our?



For thou hast giv-en un-to him his god-ly



Heart's De-fire : To him no-thing thou hast



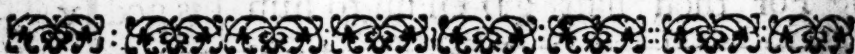
de-ny'd of that he did re-quire.

3 Thou didst prevent him with thy Gifts,
and Blessings manifold :

And thou hast set upon his Head
a Crown of perfect Gold.

4 And when he asked Life of thee,
thereof thou mad'st him sure :

To have long Life, yea such a Life
as ever shall endure.



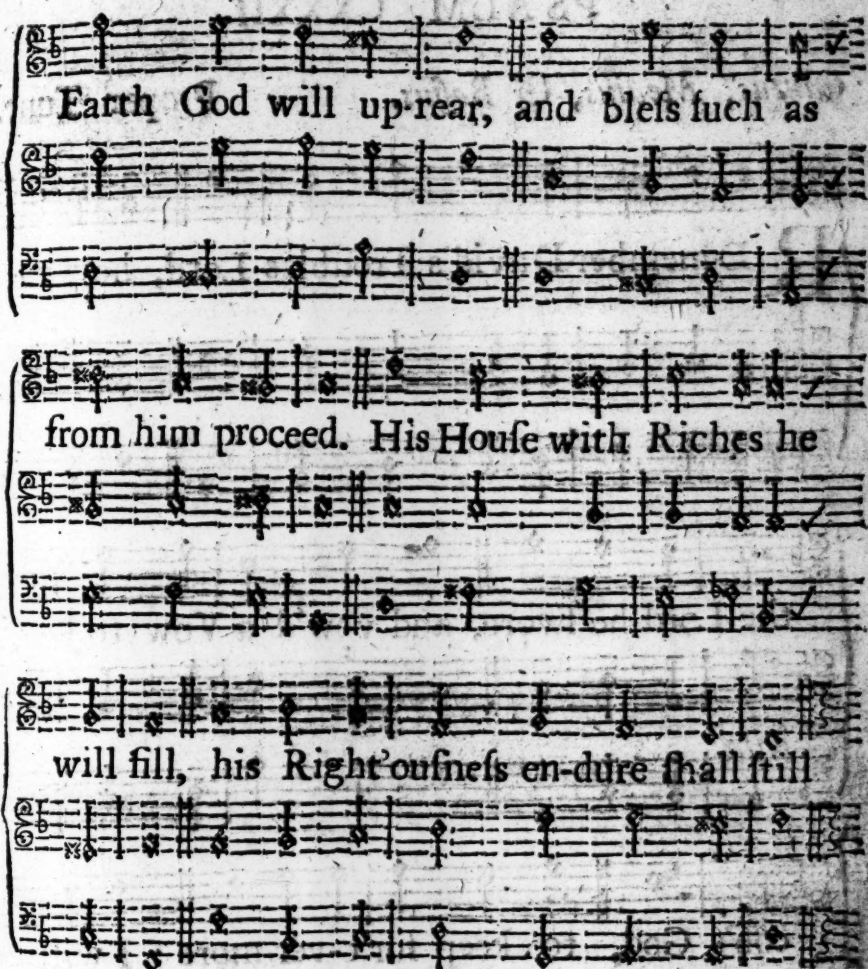
P S A L M CXII.

Cantus, Medius, & Bassus.

proper Tune.

THe Man is blest that God doth fear, and
that his Law doth love in-deed, his Seed on

Earth



Earth God will up-rear, and bleſs ſuch as
 from him proceed. His Houſe with Riches he
 will fill, his Right'ouſneſs en-dure ſhall fill

- 4 Unto the Right'ous doth ariſe
 in Trouble Joy. in Darkneſs Light:
 Compaſſion is in his Eyes,
 and Mercy always in his Sight.
 5 Yea, Pity moveth him to lend,
 he doth with Judgment Things expend.

N

PSALM-

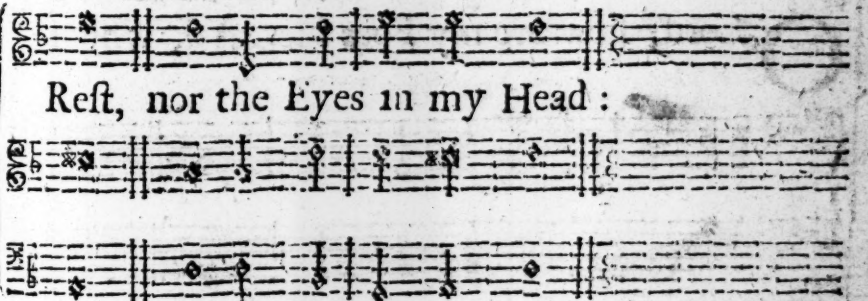
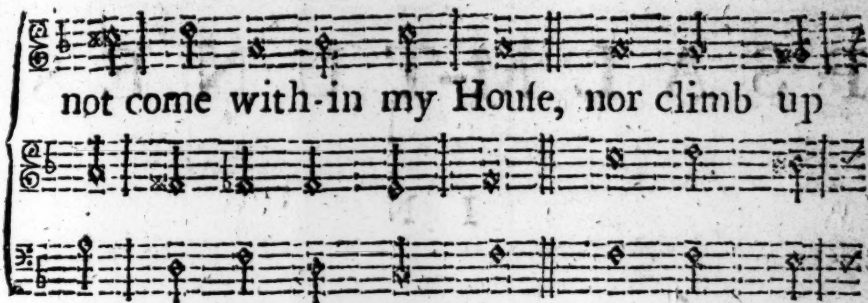
P S A L M CXXXII.

Cantus, Medius, & Bassus.

Proper Tune.

RE-member David's Troubles Lord, how to
the Lord he swore, and vow'd a Vow to Ja-
cob's God, to keep for e-ver-more : I will

not



5 Till I have found out for the Lord
a Place to sit thereon :
An Houfe for Jacob's God to be
an Habitation.

6 We hear'd of it at Ephrata,
there did we hear this Sound:
And in the Fields and Forests there
these Voices first were found.

P S A L M - T U N E S

I N

Ga mut Sharp.

P S A L M III.

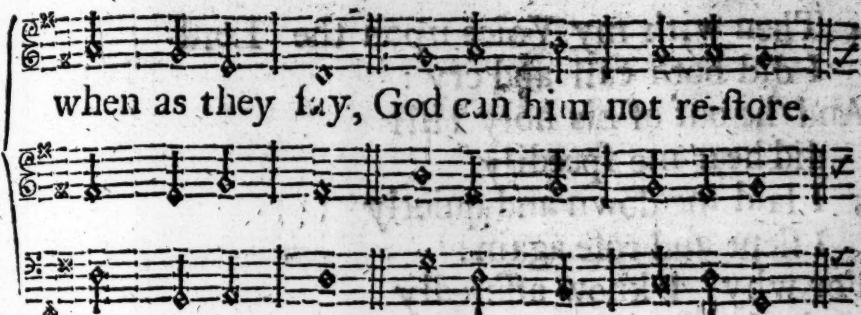
Cantus, Medius, & Bassus.

Proper Tune.

O Lord, how are my Foes increas'd, which

vex me more and more! They kill my Heart

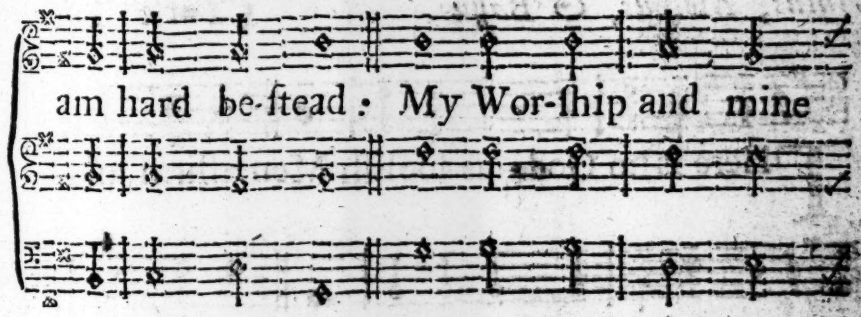
when



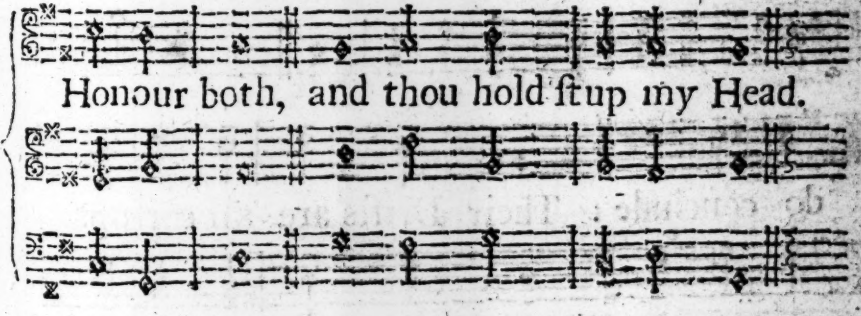
when as they say, God can him not re-store.



But thou, O Lord, art my De-fence, when I



am hard be-stead : My Wor-ship and mine



Honour both, and thou hold st up my Head.

4 Then

- 4 Then with my Voice upon the Lord
 I did both call and cry :
 And he out of his holy Hill
 did hear me speedily.
 5 I laid me down and quietly
 I slept and rose again :
 For why? I know assuredly
 the Lord will me sustain.

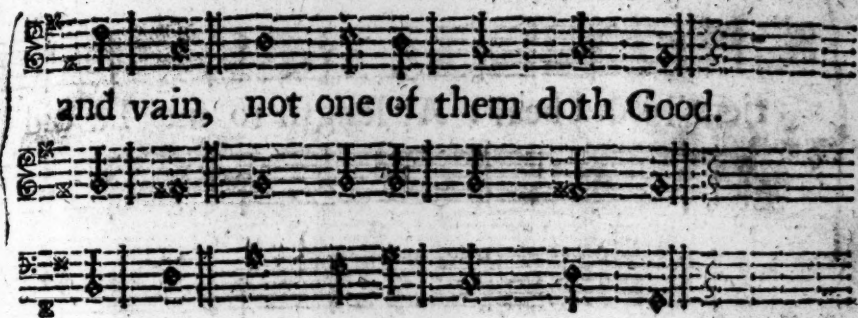


P S A L M XIV.

Cantus, Medius, & Bassus.

York Tune.

THere is no God, as foolish Men affirm and
 do conclude : Their Drifts are all corrupt
 and



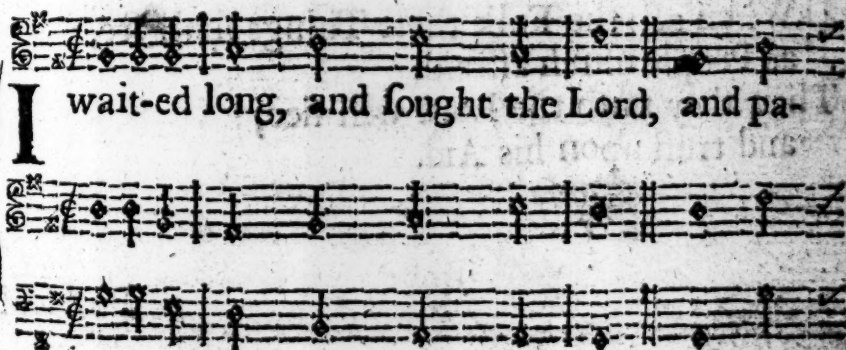
and vain, not one of them doth Good.

2 The Lord beheld from Heaven high
the whole Race of Mankind :
And saw not one that sought indeed
the living God to find.

3 They went all wide, and were corrupt,
and truly there was none
That in the World did any good,
I say, there was not one.

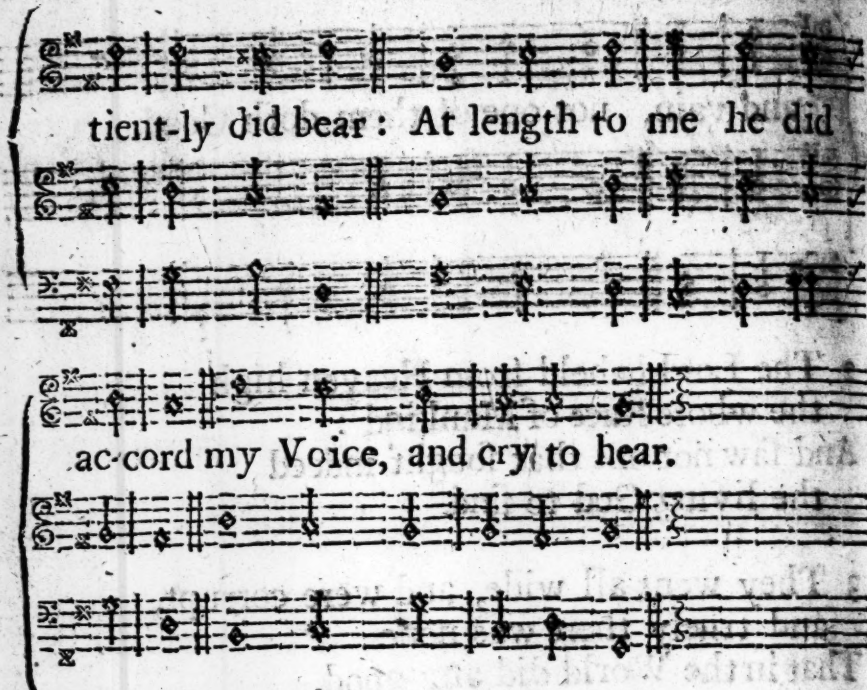
PSALM XL.

Cantus, Medius, & Bassus. Westminster Tune.



I wait-ed long, and sought the Lord, and pa-

tiently



2 He pluck'd me from the Lake so deep
out of the mire and Clay :
Upon a Rock he set my Feet,
and he did guide my Way.

3 To me he taught a Psalm of Praise,
which I must shew abroad :
And sing new Songs of Thanks always
unto the Lord our God.

4 When all the Folk these Things shall see,
as People much affraid,
Then they unto the Lord will flee,
and trust upon his Aid.

PSALM

PSALM XLIII

PSALM XLIII

Cantus Medius, & Bassus, St. David's Tune.

Judge and re-venge my Cause O Lord, from
 them that Evil be: From wicked and de-
 centnl Men, O Lord de-li-ver me.

2 For of my Strength thou art the God,
 why am I put from thee?
 Why walk I heavily, whilst that
 my Foe oppresseth me?

O

PSALM

PSALM. LXVIII.

PSALM LXVIII.

Cantus, Medius, & Bassus.

Proper Tune.

LET God a-rise, and then his Foes will turn
 themselves to flight: His E-ne-mies for Fear
 shall run and scatter out of Sight. And as

the



the Fire doth melt the Wax, and Wind

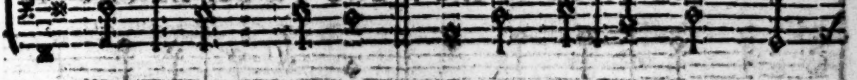


blows Smoke a way: So in the Presence of





the Lord, the Wicked shall decay.




3 But righteous Men before the Lord
shall heartily rejoyce:

They shall be glad and merry all,
and chearful in their Voire.

4 Sing Praise, sing Praise unto the Lord,
who rideth on the Sky;
Extol the great Jehovah's Name,
and him do magnify.

PSALM LXXXIV:

Cantus, Medius, & Bassus.

Winchester Tune

HOW pleasant is thy dwelling Place, O
 Lord of Hosts to me! The Ta-ber-na-cles of
 thy Grace, how pleasant Lord, they be!

2 My Soul doth long full sore to go
 into thy Courts abroad,
 My Heart and Flesh cry out also,
 for thee the living God.

3 The Sparrows find a Room to rest,
 and save themselves from wrong:
 Also the Sparrow hath a Nest
 wherein to keep her Young.

PSALM CXI.

PSALM CXI.

Cantus, & Bassus.

A new Tune.

With my whole Heart, thy Pame, O Lord.

I will proclaim, in all the Peoples Sight.

The Works that thou hast wrought, are great

and du-ly fought, of all whom they delight.

3, 4 God's Works is nobly vast,
His Truth shall always last;
His Works of wond'rous Fashion.
Shall still be kept in Mind;
The gracious Lord is kind,
And full of sweet Compassion..

PSALM

Psalm CXXIV.

PSALM CXXIV.

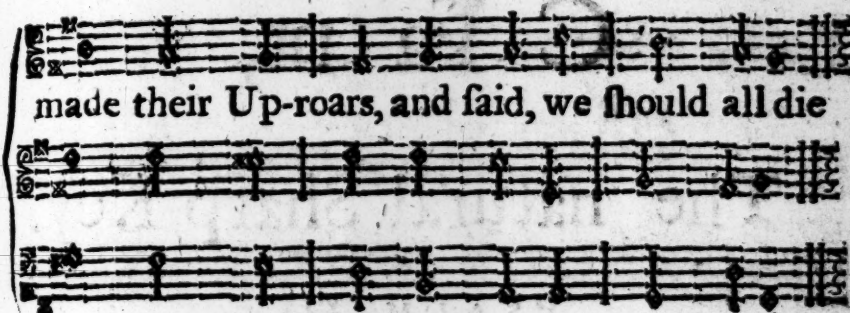
Cantus, Medius, & Bassus.

Proper Time.

NOW If-ra-el may say, and that truly, if
 that the Lord had not our Cause maintain'd, If
 that the Lord had not our Right sustain'd,
 When

PSALM CXXIV:

107



3 Now long ago,
they had devour'd us all,
And swallow'd quick:
for ought that we could deem:

Such was their Rage,
as we might well esteem.

4 And as the Floods
with mighty Force do fall :
So had they now
our Lives even brought to Thrall.

5 The raging Streams,
most proud in roaring Noise,
Had long ago
o'er whelm'd us in the Deep.

PSALM

PSALM-TUNES

IN

C Fa ut,

The natural Sharp Key.

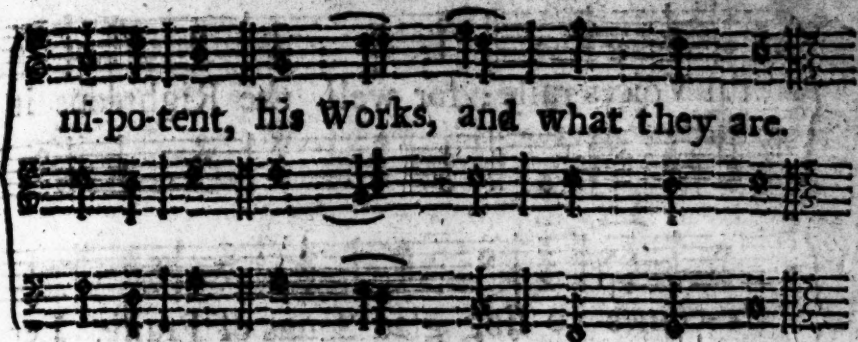
PSALM XIX.

Cantus, Medius & Bassus.

St. James's Tune

THE Heavens, and the Fir-ma ment, do

wondrouf-ly de-clare, the Glory of God om-



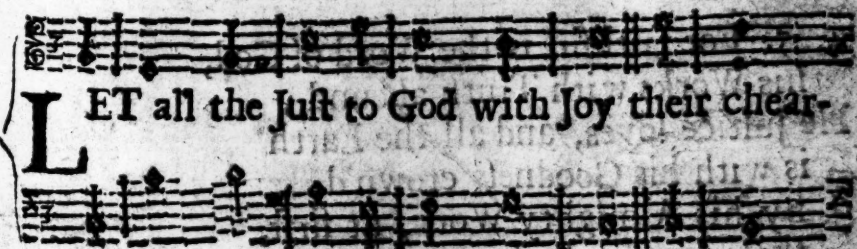
1 The wondrous Works of God appear
by ev'ry Day's Success :
The Nights likewise which their Race run,
the self same Thing exprefs.

2 There is no Language, Tongue or Speech;
where their Sound is not heard :
In all the Earth and Coasts thereof,
this Knowledge is conferr'd.

PSALM XXXIII.

Cantus, & Bassus.

St. Matthew's Tune



P

ful



4. 5. For faithful is the Word of God,
 his Works with Truth abound;
 He Justice loves, and all the Earth
 is with his Goodness crown'd.
 6 By his Almighty Work, at first,
 the heavenly Arch was rear'd;
 And all the beauteous Hosts of Light
 at his Command appear'd.

PSALM LXVII.

103

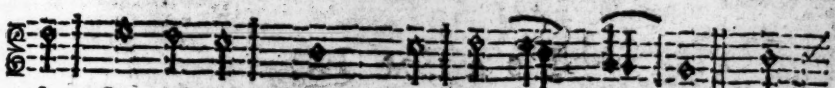
PSALM LXVII.

Cantus, & Bassus.

A New Tune.



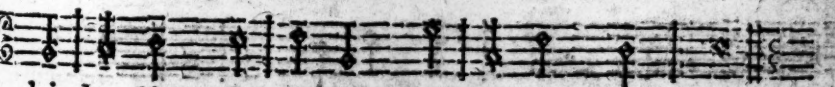
OUR God bless us all with Mercy and Love;



the cherishing Beams of Fa vour bestow; that



Earth his just dealings may see and ap prove,



his healing Sal-va-tion all People may know.



Let therefore Mankind,
O God, praise thy Name,
For Joy, shout and sing,
to see thy just Ways:
With Wisdom thou govern'st
the World's mighty Frame.

PSALM-TUNES

IN

F fa ut Key.

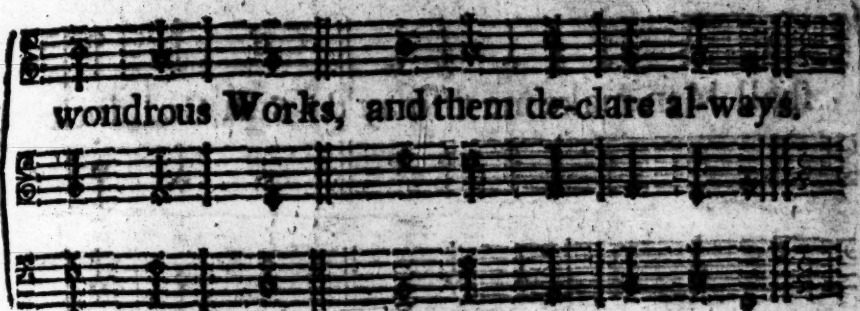
PSALM IX:

Cantus, Medius, & Bassus.

Glocester Tune

W ith Heart and Mouth unto the Lord, will

I sing Laud and Praise : And speak of all thy



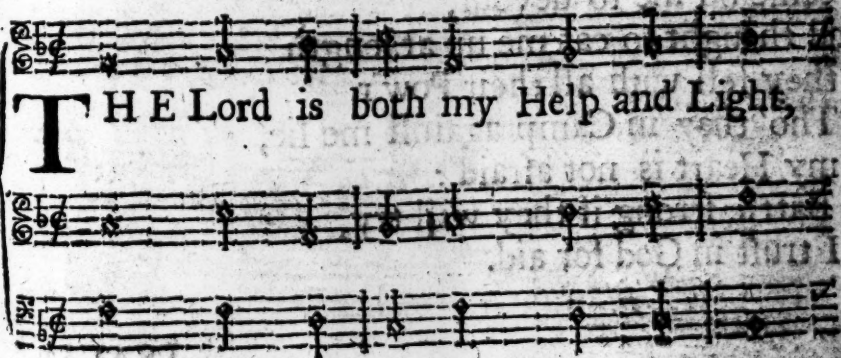
wondrous Works, and them de-clare al-ways.

2 I will be glad and much rejoyce
in thee O God most high:
And make my Songs extol thy Name
above the starry Sky.

3 For that my Foes are driven back,
and turned unto flight:
They fall down flat, and are destroy'd
by thy great Pow'r and Might.

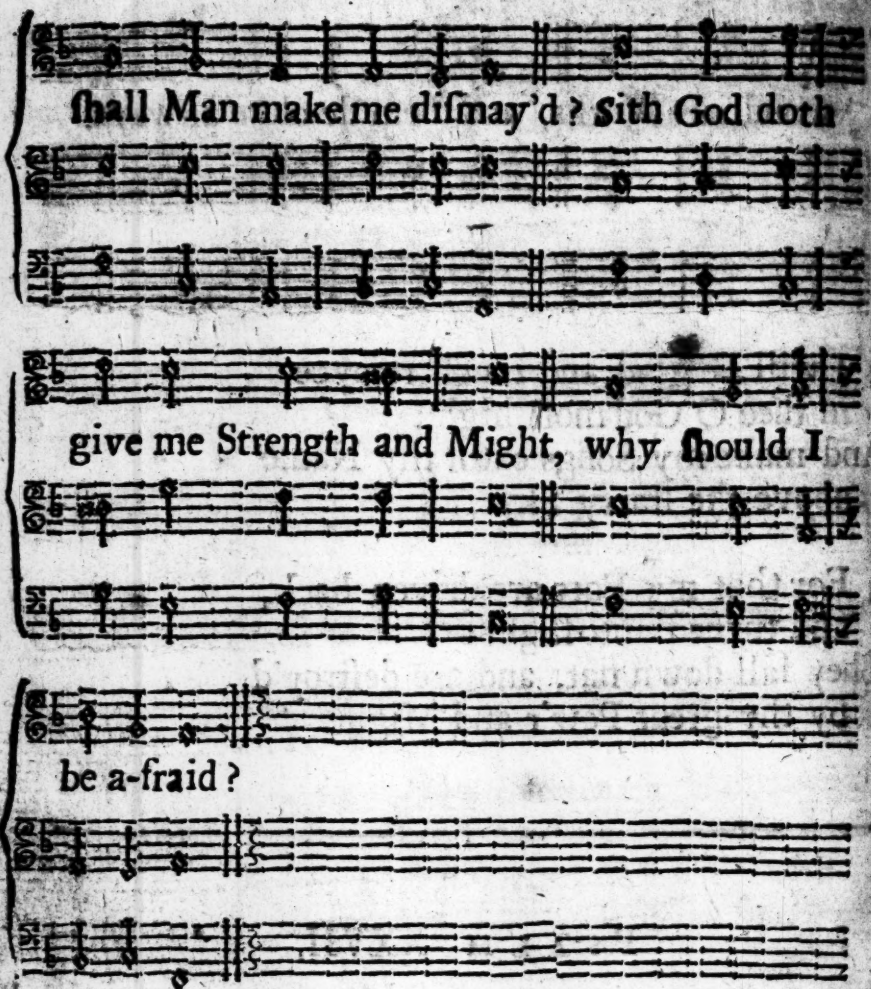
PSALM XXVII.

Cantus Medius, & Bassus, Norwich Tune



THE Lord is both my Help and Light,

shall



shall Man make me dismay'd? Sith God doth
 give me Strength and Might, why should I
 be a-fraid?

- 2 While that my Foes with all their Strength
 came on me to devour,
 And thought to eat me up at length
 they fell with all their Pow'r.
- 3 Tho' they in Camp against me lie,
 my Heart is not afraid:
 In Battle strong if they will try,
 I trust in God for aid.

PSALM LXXXI.

109

Cantus, Medius, & Bassus.

Proper Tune



BE light and glad in God re-joyce, which is



our Strength and stay, be joyfull and lift



up your Voice to Jacobs God al-way. pre-pare



your Instruments most meet, some joyful



Tsa'm



3 Blow as it were in the new Moon,
with Trumpets of the best:

As it is used to be done

In ev'ry solemn Feast.

4 For this is unto Israel

A Statute which was made

By Jacob's God, and must full well

Be evermore obey'd.

Psalm

PSALM. XLVII.

102

Cantus, Medius & Bassus.

London new Tune

YE People all with one Ac-cord, clap Hands
and much re-joyce: Be glad and sing un-to
the Ld. with sweet and pleasant Voice.

3 The People shall he make to be
unto our Bondage thrall;

And underneath our Feet shall he
the Nations make to fall.

2 For high the Lord and dreadful is,
his Wonders manifold

A mighty King he is truly,
in all the Earth extoll'd.

P

PSALM

PSALM CXIII.

Cantus, Medius & Bassus.

Proper Time

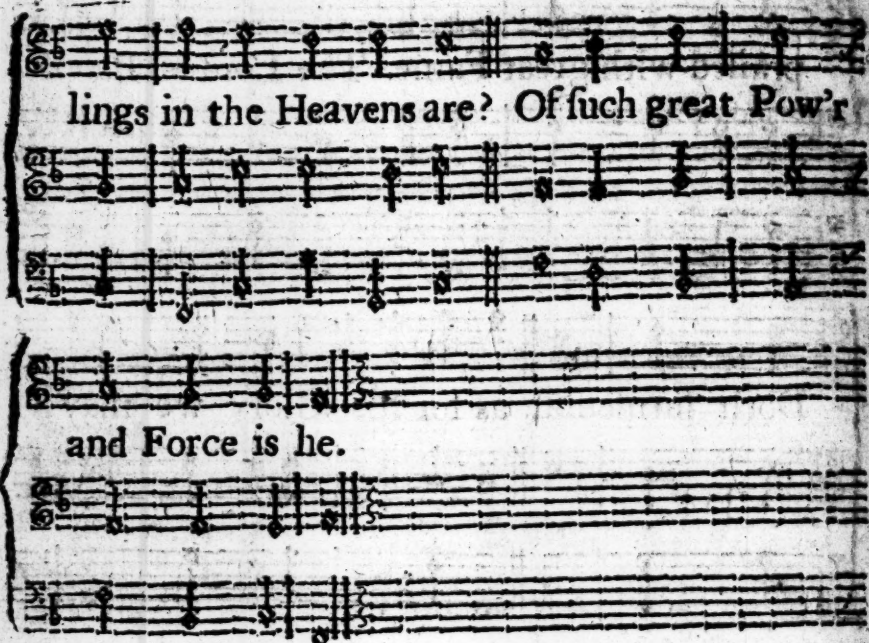
Ye Children which do serve the Lord, Praise
 ye his Name with one accord: Yea blessed be
 alwaishis Name, who from the rising of the
 Sun, till it return where it begun, is to be

praised with great Fame. The Lord all People

Doth surmount, as for his Glory we may

count, above the Heavens high to be. With

God the Ld. who may compare, whose Dwel-



- 6 He doth abase himself we know,
 Things to behold on Earth below,
 And also in Heaven above.
- 7 The Needy out of Dust do draw,
 Also the Poor which Help none saw,
 His only Mercy did him move.
- 8 And so him set in high Degree
 With Princes of great Dignity,
 That rule his People with great Fame.
- 9 The Barren he doth make to bear,
 And with great Joy her Fruit to rear:
 Therefore praise ye his holy Name

PSALM

Psalm CXXV.

Cantus & Bassus,

Jersey Tune



A L L who on Si-ons God depend, like Si-



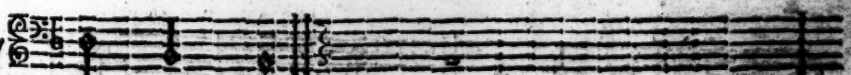
ons Mount shall still a-bide, for as the Hills



on e-v'ry side Je-ru-sa-lem's fair Gates de-



fend, so his furrounding Arm protects the



Just from Harm.



Un-

- 3 Ungodly Tyrants may oppress
 The best of Saints, but ne'er prevail,
 To make their steady Vertue fail
 Or seek base means for their Redrels
- 4 For God will Grace impart,
 To all of upprigh Heart.

PSALM-TUNES

I N

D sol re Sharp.

PSALM . XLII.

Canus, & Bassus

St. Anns Tune

AS pants the Hart for cooling Streams, when
 heated in the Chase, so longs my Soul, O Gd.

for



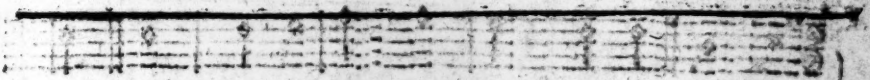
for thee, and thy refreshing Grace.

2 My Soul doth thirst and would draw near
the living God of Might:

Oh when shall I come and appear
in presence of his Sight.

3 The Tears all Times are my Repast
which from mine Eyes do slide:

Whilst wicked Men cry but so fast,
where now is God thy Guide?



PSALM XCV.

Cantus, & Bassus, St. Lukes Tune

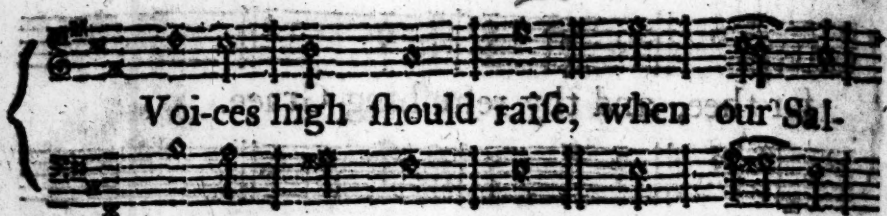


O Come loud Anthems let us sing, loud



Thanks to our Al-migh-ty King; for we our

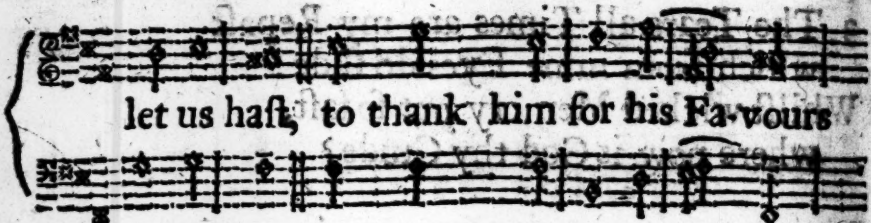
Voices



Voi-ces high should raise, when our Sal-



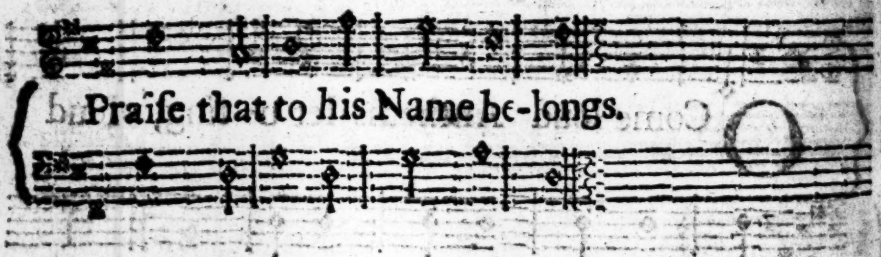
va-tions Rock we praise, into his Presence



let us hast, to thank him for his Fa-vours



past to him ad-dress in joyful Songs, the



by Praise that to his Name be-longs.

Psalm

PSALM XCVI.

119

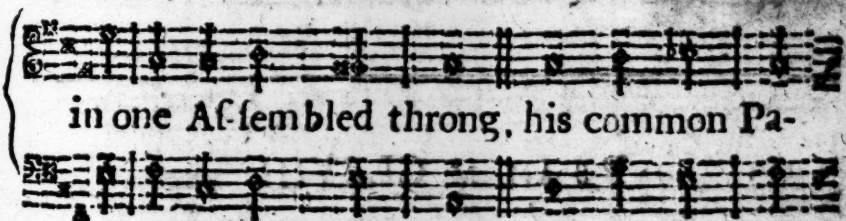
PSALM XCVI.

Cantus, & Bassus,

St. Martins Tune,



Sing to the Lord a new made Song, let Earth



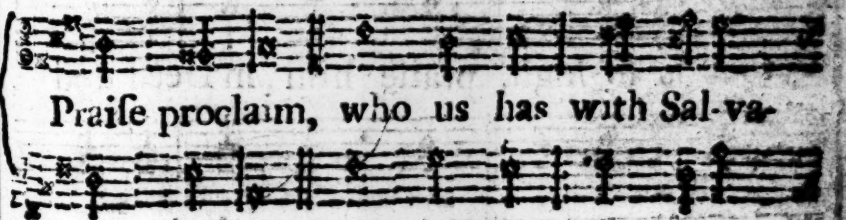
in one Assembled throng, his common Pa-



trons Praise re-sound, sing to the Lord and



bless his Name; from Day to Day, his

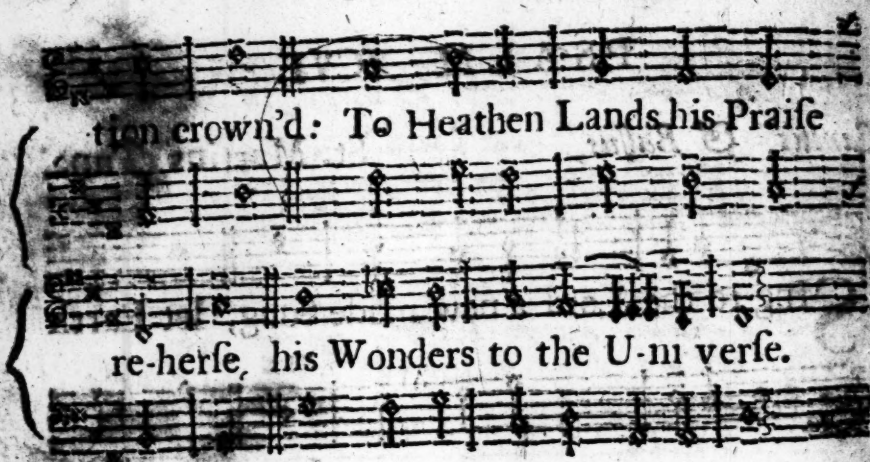


Praise proclaim, who us has with Sal-va-

Q

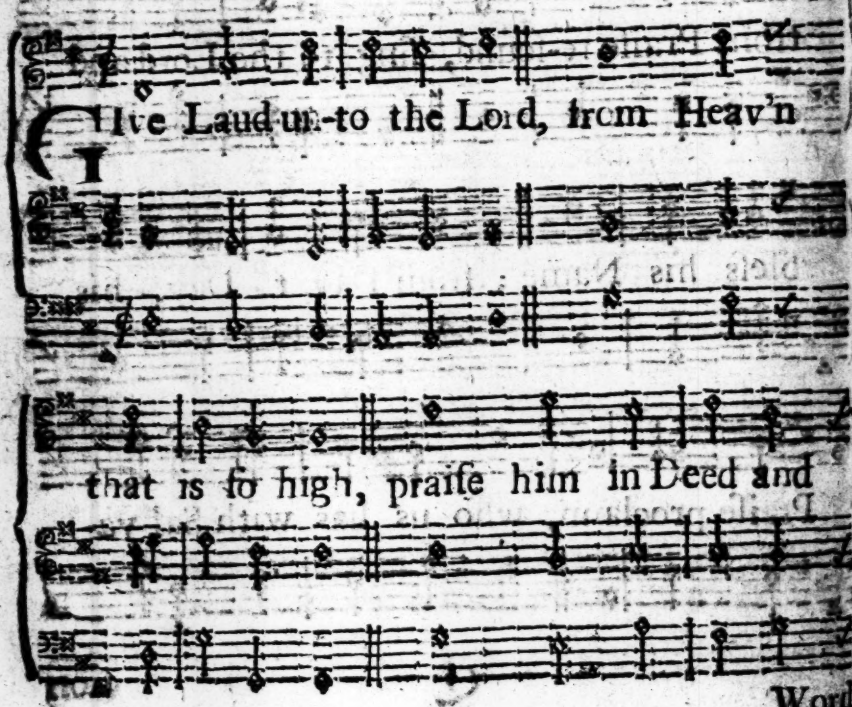
tion

PSALM XCVI.



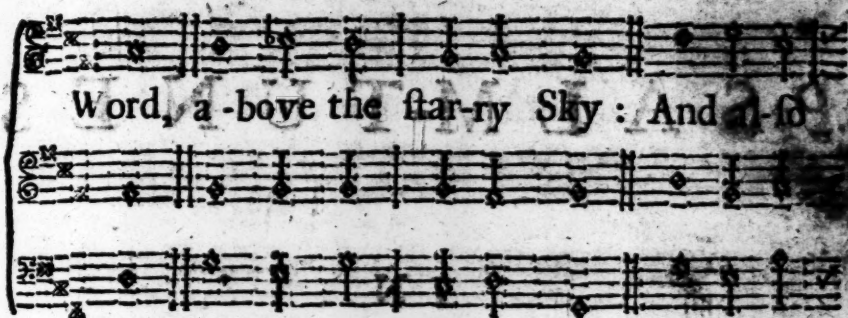
tion crown'd: To Heathen Lands his Praise
re-herse, his Wonders to the U-ni-verse.

PSALM CLXVIII.

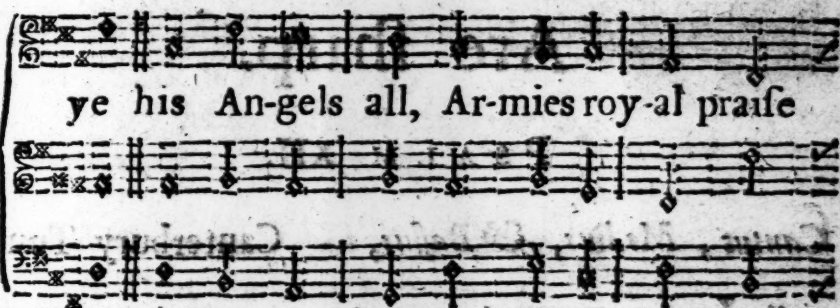
*Cantus, Medius & Bassus.**Proper Tune*


GIVE Laud up-to the Lord, from Heav'n
that is so high, praise him in Deed and

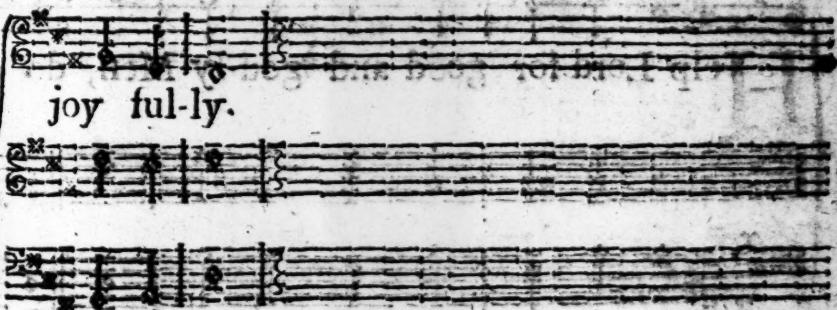
Word



Word, a-bove the star-ry Sky : And so



ye his An-gels all, Ar-mies roy-al praise



joy ful-ly.

3 Praise him both Moon and Sun,
which are so clear and bright :

The same of you be done,
ye glistering Stars of Light :

4 And you no less,
ye Heavens fair,
and Clondes of th' Air,

Q 2

PSALM

PSALM XII.

PSALM-TUNES

IN

Are sharp.

PSALM XII.

Cantus, Medius, & Bassus, Canterbury Tune

The musical notation consists of four systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The first line of music is for the treble part, and the second line is for the bass part. The third and fourth systems are for the mediant and bass parts, respectively. The lyrics are: "Help Lord for good and god-ly Men, do pe-rish and de-cay, and Faith and Truth from".

Help Lord for good and god-ly Men, do
pe-rish and de-cay, and Faith and Truth
from



2 Who so doth with his Neighbour talk.

His Talk is all in vain:

For every Man bethinketh how,
to flatter, lie, and fain.

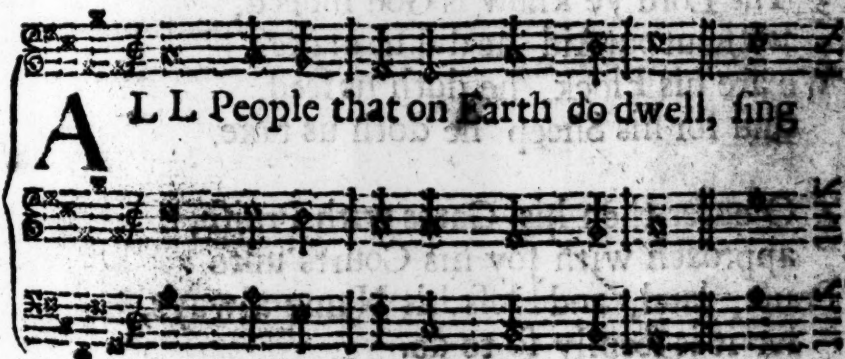
3 But flattering and deceitful Lips,
and Tongues that be so stout:

To speak proud Words, and make great Brags,
the Lord soon cuts them out.

P S A L M C.

Cantus, Medius, & Bassus.

proper Tune.





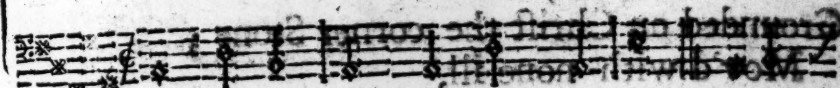
3 The Lord ye know is God indeed,
 without our Aid he did us make:
 We are his Plock, he doth us feed,
 and for his Sheep he doth us take.

4 Enter then his Gates with Praise,
 approach with Joy his Courts unto:
 Praise, laud, and blefs his Name always,
 for it is seemly so to do.

PSALM CXXV.

*Cantus, Medius, & Bassus.**proper Tune.*


Those that do put their Confidence up on

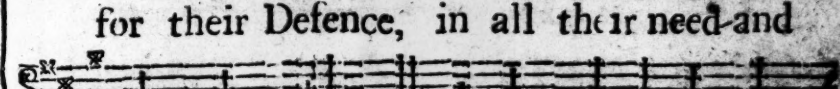



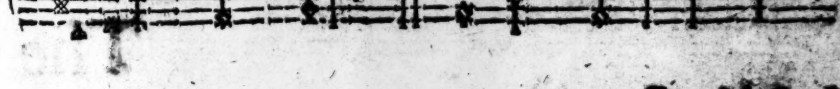

the Lord our God on-ly, and flee to him



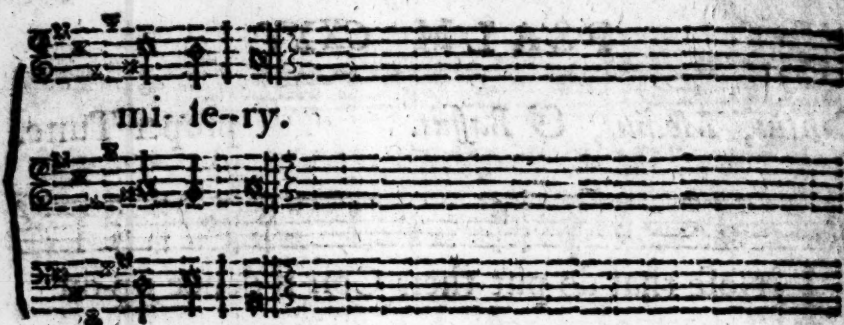


for their Defence, in all their need and





Misc.



Their Faith is sure
 Still to endure,
 Grounded on Christ the corner Stone;
 Mov'd with none ill,
 But standeth still
 Stedfast like to the Mount Sion.

And as about Jerusalem
 The mighty Hills do it compass,
 So That no En'mies come to them,
 To hurt that Town in any case.



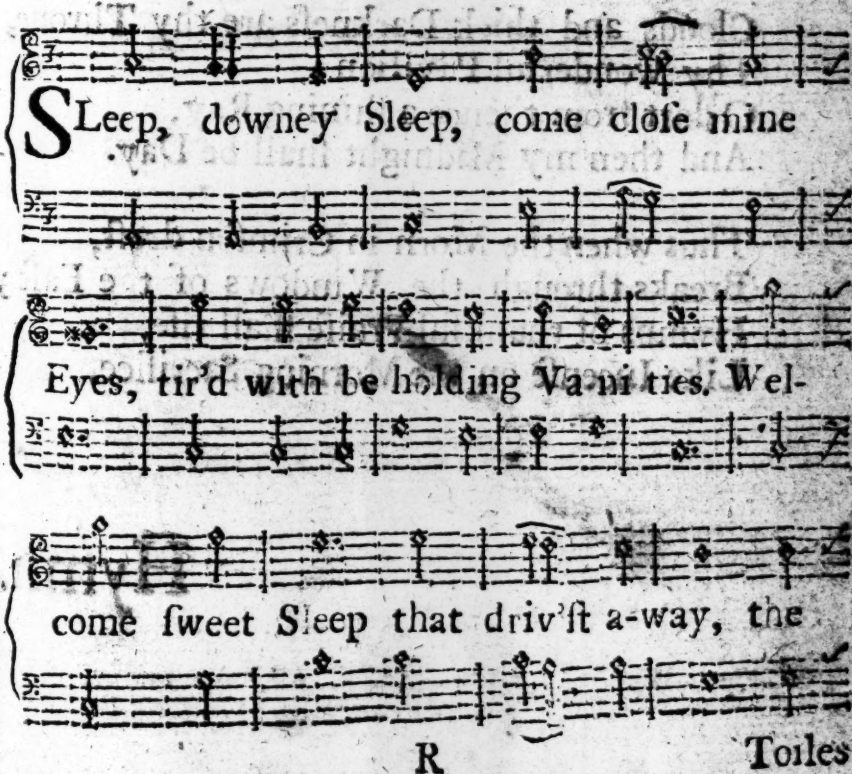
The

311M

The following Lessons are
Hymns, and Anthems,
some for two, and some
for three Voices, set by
several of the best Mas-
ters.

Cantus, & Bassus, An Evening Hymn.

H Y M N. I.

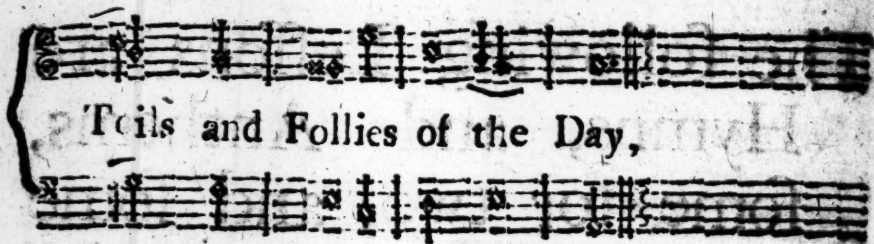


Sleep, downey Sleep, come close mine

Eyes, tir'd with be holding Vanities. Wel-

come sweet Sleep that driv'st a-way, the

R Toiles



Coils and Follies of the Day,

On thy soft Bosom will I lie,
 Forget the World and learn to die.
 O Israel's watchful Shepherd spread,
 Tents of Angels round my Bed.

Let not the Spirits of the Air,
 Whilst I slumber me insnare.
 But guard thy Suppliant free from Harms
 Clasp'd in thine everlasting Arms.

Clouds and thick Darkness are thy Throne,
 Thy wonderful Pavilion:
 O dart from thence a shining Ray,
 And then my Midnight shall be Day.

Thus when the Morn in Crimson drest,
 Breaks through the Windows of the East;
 Hymns of thankful Praise shall rise,
 Like Incense on the Morning Sacrifice.

Hymn.

H Y M N. II.

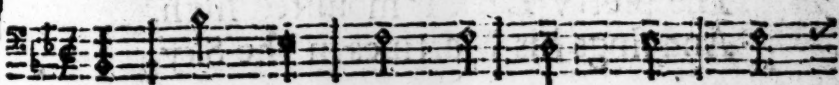
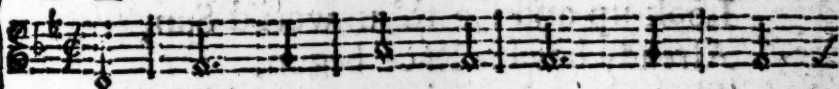
321

H Y M N. II.

Cantus, Medius, & Bassus, A Morning Hymn.



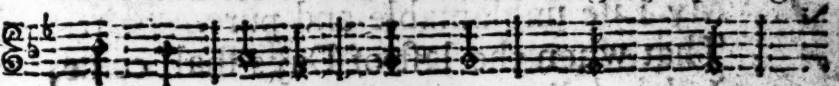
A --wake my Soul, a wake my Eyes,



a --wak -- e my drow-sy Fa-cul-ties, a-

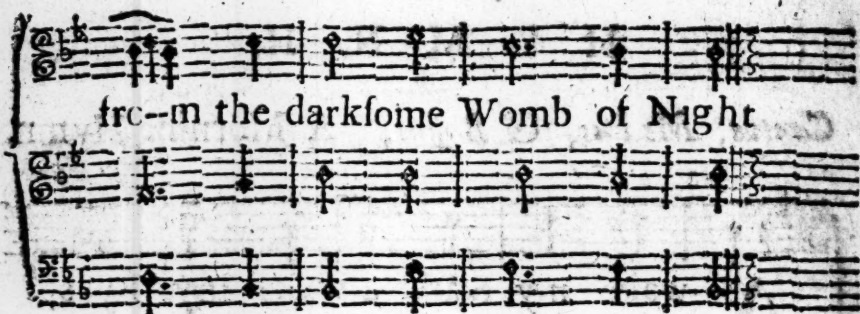


wake and see the ne-w born Light, sprung



R 2

from



Look up and see th' unweid Sun,
 Already has his Race begun,
 The pretty Lark is mounted high,
 And sings his Martines in the Sky.

Arise my Soul and thou my Voice,
 In Songs of Praise early rejoyce;
 O great Creator Heavenly King!
 Thy Praises let me ever sing.

Thy Pow'r has made thy Goodness kept,
 This senseless Body when I slept.
 Yet one Day more hast thou kept me,
 From all the Powers of Darkness free.

O keep my Soul from Sin secure,
 My Life unblamable and pure.
 That when the last of Days shall come,
 I cheerfully may meet my Doom.

H Y M N. III.

Cantus, & Bassus.

How un-ea-sy are we here, full of Sin, and



full of Fear, e-ver wea-ry, ne'er at rest,



till in thee dear Lord we're blest.

Earth's a Clog the State of Life,
 Does but quicken Guilt and Strife:
 With our selves we disagree:
 Till we all unite in thee.

No Comfort can be here below,
 Nothing real, all's a Show;
 Bodies are our sad Disguise,
 None's himself until he dies.

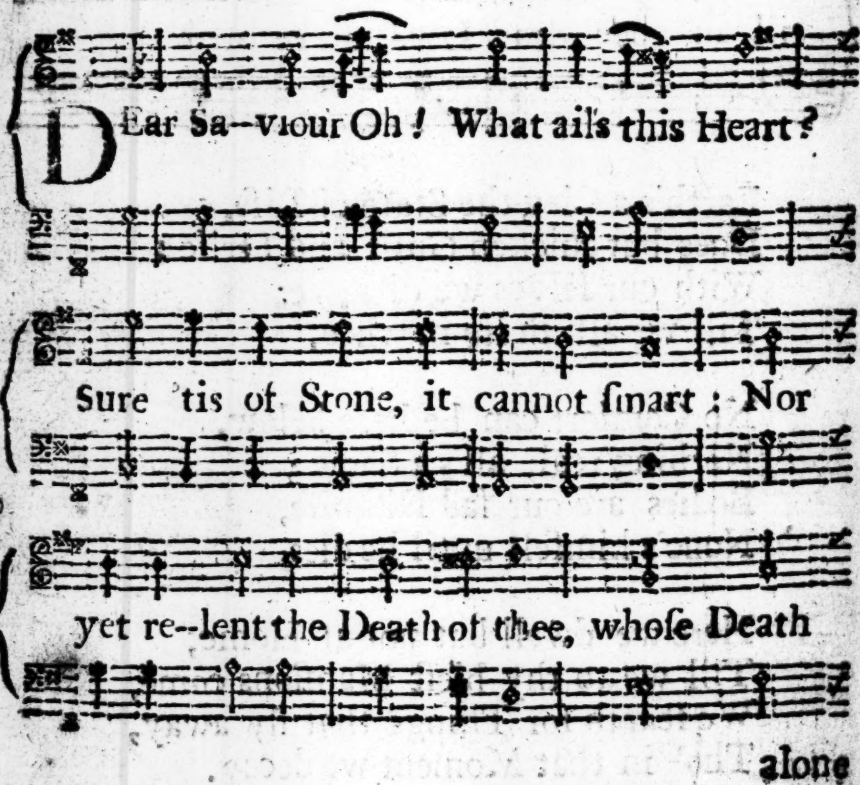
Here we dwell but not at Home,
 Till we to thy blest Mansions come,
 We search for Things that fly away,
 Tho' in that Moment we decay.

Ever thirsty never full,
 Worldly Meat and Drink is dull,
 Souls can never fitly dine,
 But on Heavenly Bread and Wine.

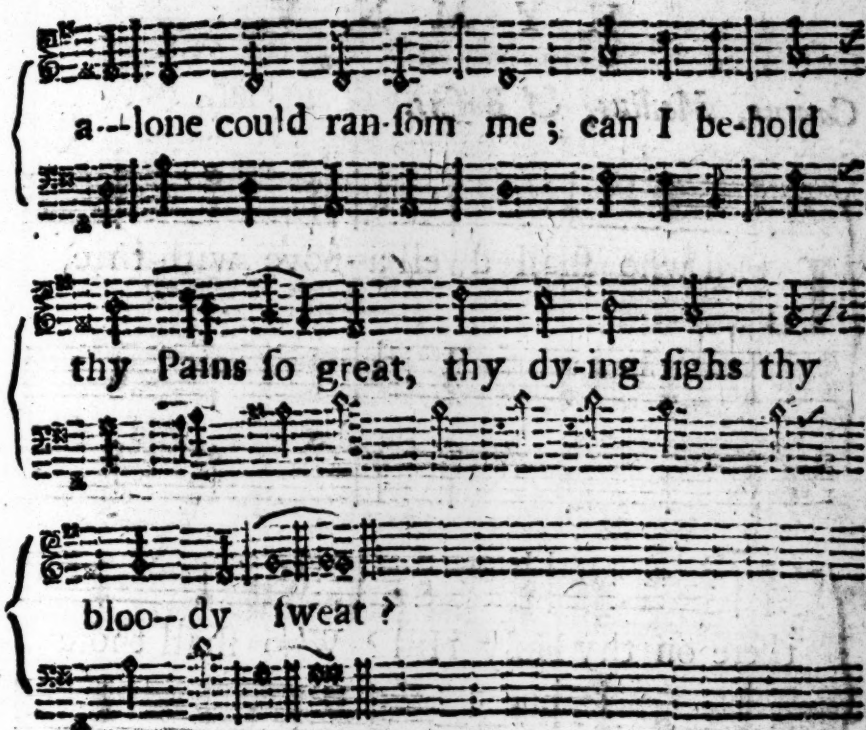
Lord remove these Shadows hence,
 Give us Faith instead of Sense,
 Teach us here in Life to die.
 That we may live eternally.

H Y M N. IV.

Cantus, & Bassus.



Dear Sa-viour Oh! What ails this Heart?
 Sure tis of Stone, it cannot smart: Nor
 yet re-lent the Death of thee, whose Death
 alone



a--lone could ran-som me; can I be-hold
thy Pains so great, thy dy-ing sighs thy
bloo--dy sweat?

Thy Back with Whips, and Scourges torn,
Thy sacred Temples crown'd with Thorn;
Thy Hands and Feet nail'd to the Wood,
And all thy Body drown'd in Blood;
Canst thou pour forth such Streams for me,
And I not drop one Tear for thee?

Hymn.

Cantus, Medius, & Bassus.

Lord who shall dwell a--bove with thee,

there on thy Holy Hill? Who shall those

glo rious prophets, &c, that Heav'n with

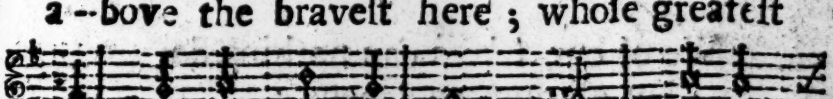
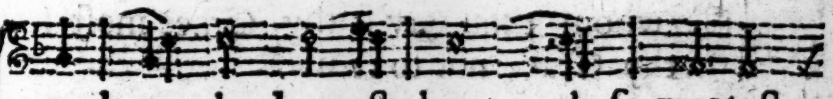
Glad-ness fill.



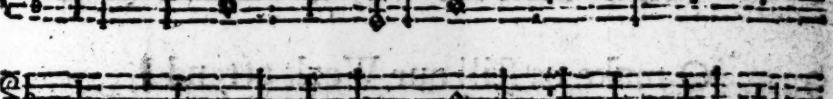
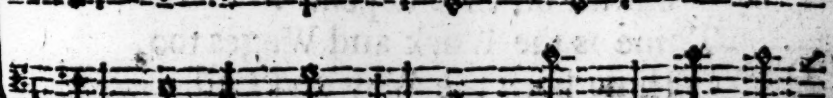
Those happy Souls who prize that Life,



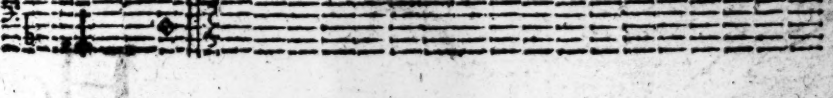
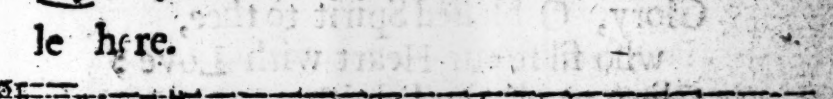
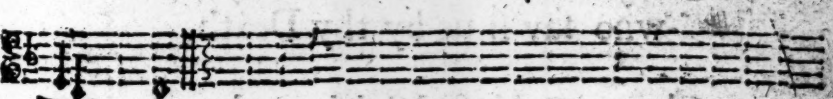
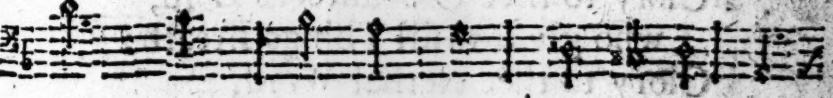
above the bravest here ; whose greatest



Hopes whose eag' est Strife, is once to let-



le here.



They use this World, but value that
 which they supremely love :
 They travel through this present State,
 but place their Home above.

Lord who are they that thus chose thee,
 but those thou first didst choose ?
 To whom thou gav'st thy Grace most free ;
 thy Grace not to refuse.

We of our selves can nothing do,
 but all on thee depend :
 Thine is the Work and Wages too,
 thine both the Way and End.

O make us still our Work attend !
 and will not doubt our Pay :
 We will not fear a blessed End,
 if thou but guide our Way.

Glory to thee O bounteous Lord,
 who giv'st to all Things Breath :
 Glory to thee eternal Word,
 who sav'st us by thy Death.

Glory, O blessed Spirit to thee,
 who fill'st our Heart with Love :
 Glory to all the Trinity,
 who reign one God above.

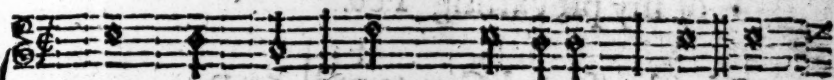
Hear

H Y M N. VI.

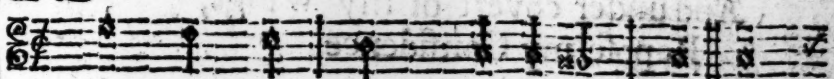
129

H Y M N. VI.

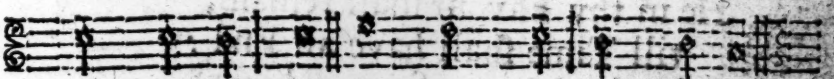
Cantus, Medius, & Bassus,



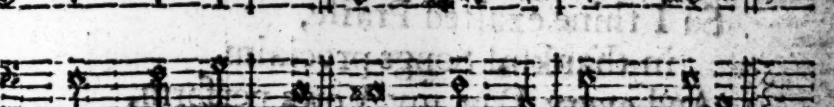
Hear me my God, when I to thee my



fad Complaints address: And let thy pit-



tying Ear attend the Pray'r of my Distress



Driven to the Lands extremest Point,
with Heart o'rewhelm'd, I cry,
O lead me to that Rock of Hope,
that higher is than I.

For thou hast been my sure Retreat,
in Days of threatening woe:
And a strong Tow'r against the Force,
of my prevailing Foe.

I in thy sacred Courts will keep
perpetual Residence :
And under covert of thy Wings,
Repose my Confidence.

For to thy gracious Ear my Vows
with all Acceptance came :
And thou hast given me the Reward
of those that fear thy Name.

By thee confirm'd the King shall see,
his happy Days increase :
And his blest Years to ages grow,
crown'd with enduring Peace.

He in thy Favour shall remain,
till Time shall have an End :
O let thy Mercies succour him,
and thy firm Truth defend !

So I thine exalted Praise,
in thankful Songs proclaim,
And every Day my Vows perform,
in Honour of thy Name.

H Y M N. X.

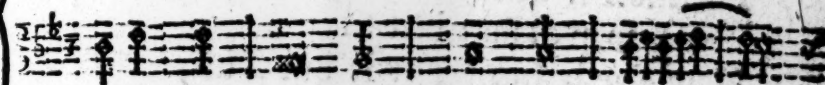
131

H Y M N. X.

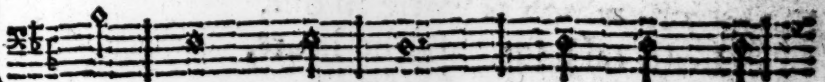
Cantus, Medius, & Bassus.



Et o-thers take their Course and si—ng



what Name they please, let Wealth or



Beau-ty be their Theam, such Emp-ty emp-



ty



For me I'll ne're admire,
 a Lump of burn't Clay:
 How e're it shines, it is but Dust,
 and shall to Dust decay.

Sweet Jesus is the Name,
 my Song shall still adore:
 Sweet Jesus is the charming Word
 that does my Life restore.

When I am dead in Grief;
 or, which is worse in Sin,
 I call on Jesus, and he hears,
 and I to live begin.

Down then, down both my Knees
 most humbly to the Ground;
 While with mine Eyes, and Voice lift up,
 aloud these Lines I sound.

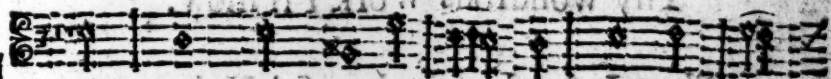
Live Glorious King of Heav'n,
 by all in Heaven ador'd:
 Live gracious Saviour of the World,
 our chief and only Lord.

Live

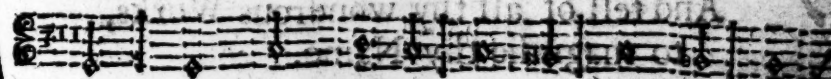
Live and forever may
thy Throne establish'd be;
Forever may all Hearts and Tongues,
sing Hymns of Praise to thee.

H Y M N. VIII.

Cantus, Medius, & Bassus.

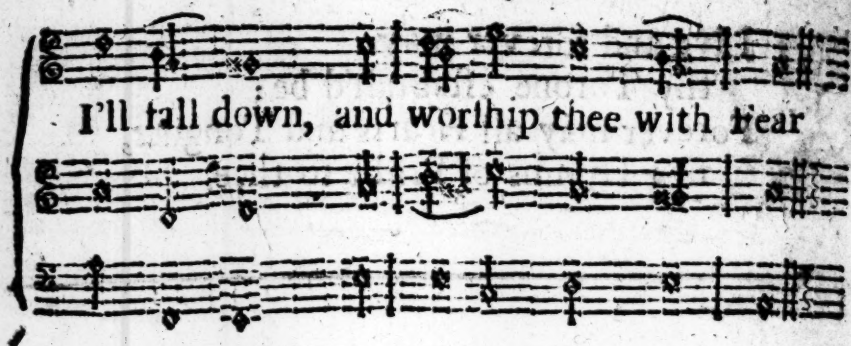


O Lord now I the Favour have with-in



thy Courts t'ap-pear, be-fore thy presence,





In Innocence I'll wash my Hands,
 and to thine Alter go;
 With Heart and Voice I will give Thanks,
 Thy wondrous Work I'll show.

Then I aloud with chearful Voice,
 thy Goodness will proclaim,
 And tell of all thy wondrous Works,
 to magnifie thy Name.

O how I love the Place where thou,
 Thy presence doth afford;
 And where thy Glory brightly shine,
 To bless and praise the Lord.

I'll come into thine House O Lord,
 and thankful Offerings lay;
 Before thine Alter and the Vows,
 I made in Trouble pay.

To honour thee, from whom all Good,
 does come I'll spare no Cost;
 I'll offer what thou dost require,
 and what will please thee most.

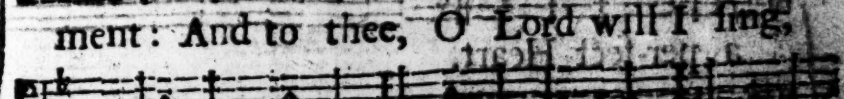
Anthem

ANTHEM I.

Cantus, Medius, & Bassus.

Psalm Cl. 1, 2, 3 Ver.


MY Song shall be of Mer-cy and Judg-

ment: And to thee, O Lord will I sing,


O let me have Un-der-standing in the

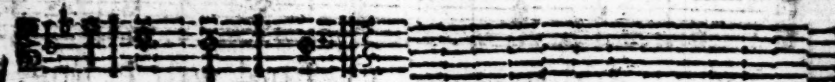
A N T H E M. I.



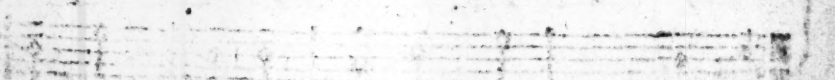
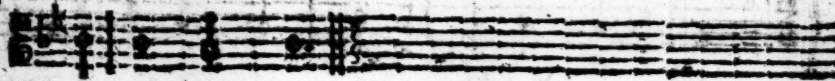
Way of God-li-ness, when wilt thou come



un-to me, I will walk in thy House with



a per-fect Heart.



A N T H E M. II.

137

A N T H E M. II.

Cantus, Medius, & Bassus.

Psalm XXXIV. 1, 2, 3 Ver.

I will al-ways give Thanks un-to the Ld.

I will al-ways give Thanks un-to the Ld.

his Praise shall ever be in my Mouth.

T 3

my

ANTHEM

M M E H T M A



My Soul shall make her Boft in the Lord,



the humble shall hear thereof and be glad,



praise the Lord with me, praise the Lord



with

AN. T. H. E. M. I. A. 194



with me, and let us mag-ni-fie his Name



let us mag-ni-fie his Name to-ge-ther, let



us mag-ni-fie his Name to-ge-ther.



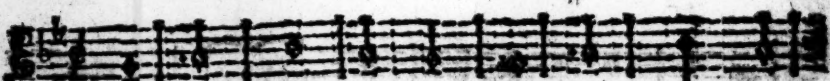
Anthem

A N T H E M. III.

A N T H E M. III.

Cantus, Medius, & Bassus.

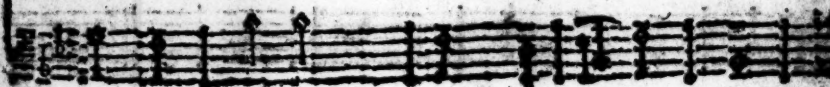
Psalm CIII. 1, 2, 3 Ver.



Praise the Lord, O my Soul, and all that



is with-in me, praise his holy Name,



praise

A N T H E M III.

142

praise the Lord O my Sonl. And forget not

all his Be-ne-fits, who for-giv-eth all thy

Sins, and healeth all thine In-fir-mi-ties

A N T H E M IV.

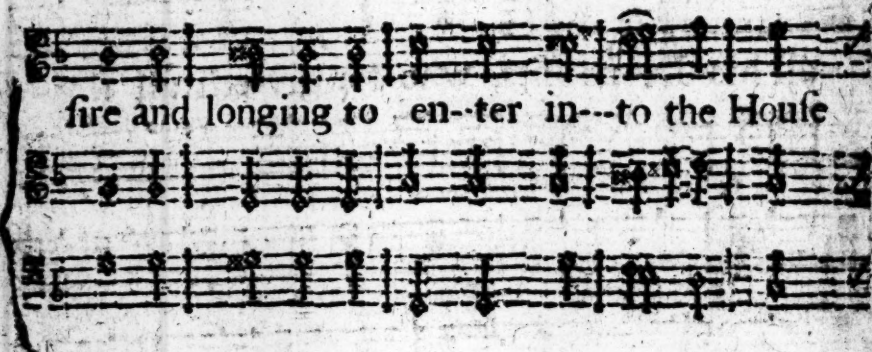
Cantus, Madrig, & Bassus.

Psalm LXXXIV. 1, 2, 3 Ver.

O how a-mir-a-ble ar thy Dwellings



thou Lord of Hosts my Soul hath a De-



fire and longing to en-ter in--to the House



of the Lord, my Heart and my Flesh re-joy-



in the li-ving God.

A N T H E M V.

143

A N T H E M V.

Cantus, Medius, & Basses.

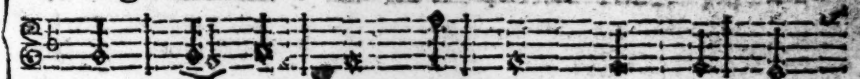
Pſalm LXXXIX. Ver. 1.



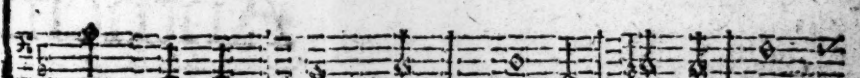
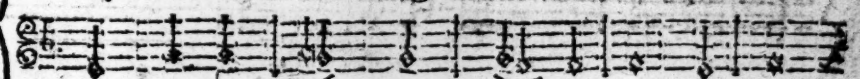
MY Song ſhall be al-ways of the lo-



ving Kindneſs of the Lord, ſhall be al-



ways of the lo-ving Kind-neſs of the Ld.



U

with



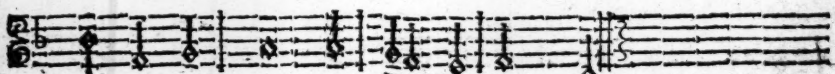
with my Mouth will I e-ver be shewing



thy Truth, from one Ge-ne-ra-tion, from



one Ge-ne-ra-tion to a-no-ther



Anthem

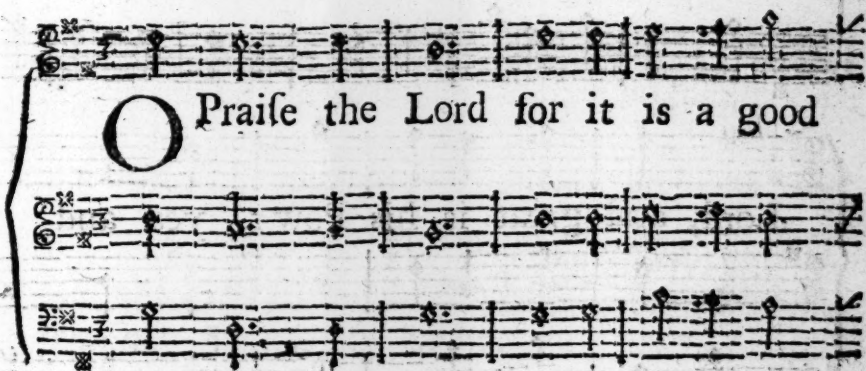
A N T H E M. VI.

145

A N T H E M. VI.

Cantus, Medius, & Bassus.

Psalm CXLVII, Ver. 1.



O Praise the Lord for it is a good



Thing to sing Praises, to sing Praises un-



to our God; yea a joyful and pleasant

U. 2.

Thing

Thing it is to be thanysful: Great is our

Lord, and great is his Pow'r, yea and

his Wisdom is in-fi-nite, yea and his Wis-

dom, his Wisdom is in-fi-nite, yea and

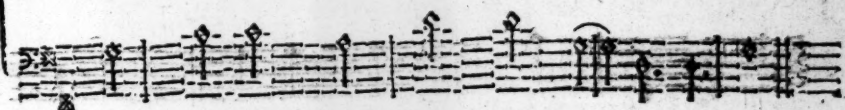
his

AN T H E M. VI.

247



his Wisdom; his Wisdom is in-fi-nite



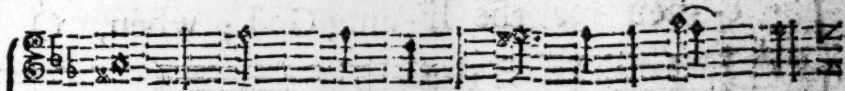
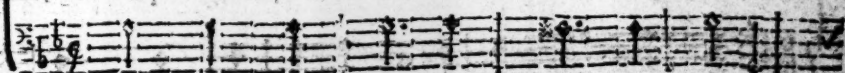
A N T H E M. VII.

Cantus, Medius, & Bassus.

Psalm LCH. 1, 2 Ver.



Like as the Hart de-sires the Water



Brooks, like as the Heart de-sires the

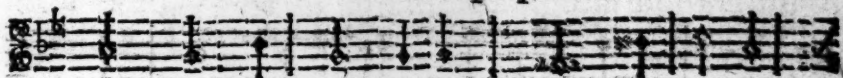


Water

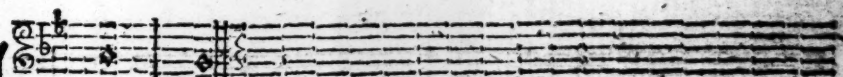
Wa-ter Brooks so pant-eth my Soul af-
ter thee, O God, my Soul is a thirst for
God, my Soul is a thirst for God, yea
e--ven for the li-ving God ; when, O,
when



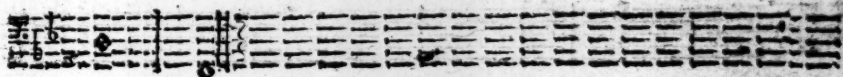
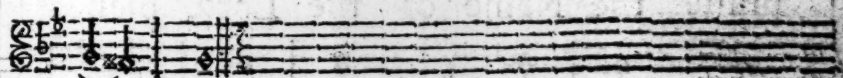
when shall I come to ap-pear be-fore the



Pre-sence of God, be-fore the Pre-sence

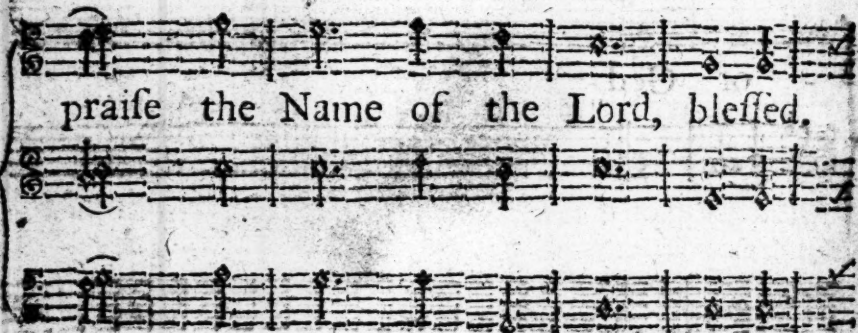
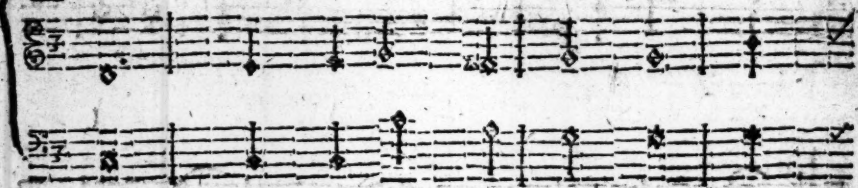


of God.



Anthem

A N T H E M. VIII.

Cantus, Medius, & Bassus.

A N T H E M. VIII.

194

bleſſed, bleſſed be the Name, the Name

of the Lord, from this Time forth, for

e--ver-more, from this Time forth for e--

ver more.

X

An



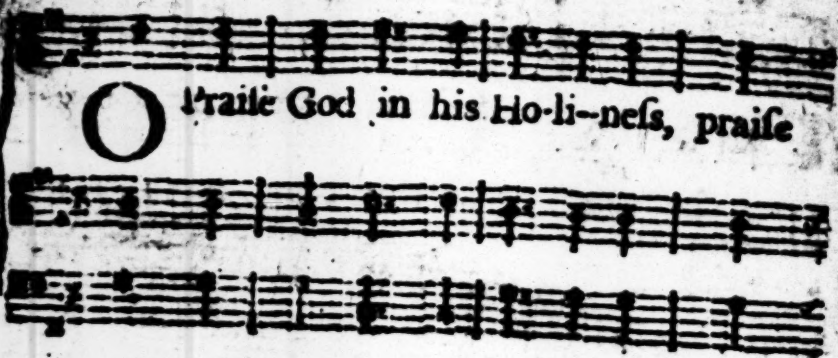


ANTHEM IX

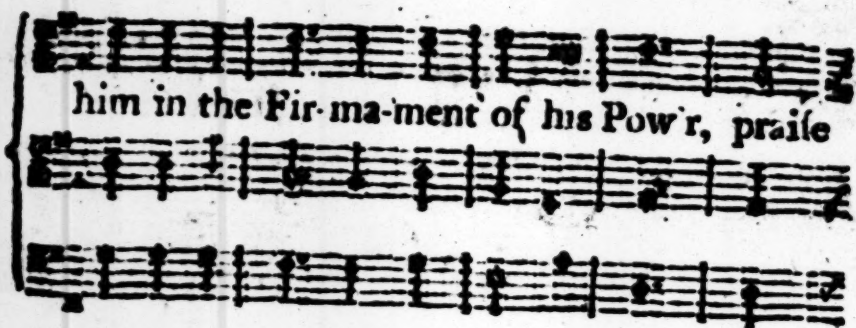
ANTHEM IX

Soprano, Medius, & Bassus.

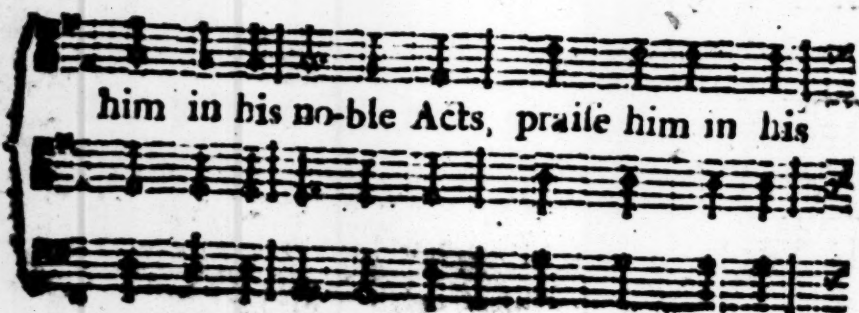
Psalm CL. Ver. 1.



O Praise God in his Ho-li-ness, praise



him in the Fir-ma-ment of his Pow'r, praise



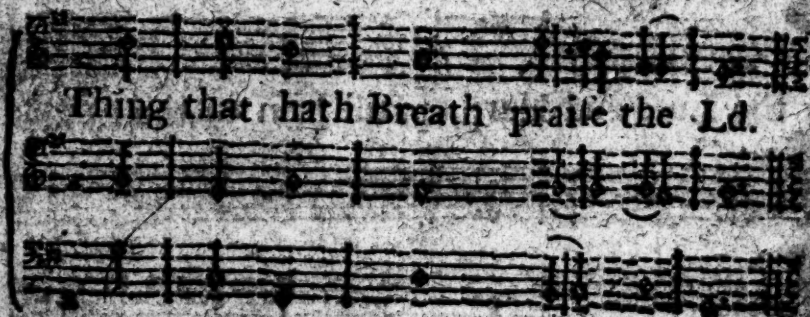
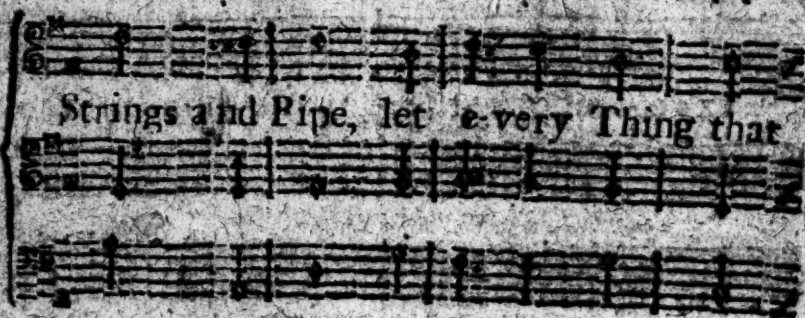
him in his no-ble Acts, praise him in his

no-ble Acts, praise him ac-cord-ing to his

ex-cel-sent great-nels, praise him in the

Sound of the Trum--pet, praise him up-on

the Lute and Harp, praise him in the Cym-



F I N I S.



